

# T'ang Ceramic Wares of Ch'ang-sha

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### I. The collecting of Ch'ang-sha pottery

Among all the archaeological discoveries in south China none are more important than those of Ch'ang-sha 長沙, the capital of the province of Hunan. The region has always been a great centre rivalling the imperial capitals in the north at several stages in history, and its ancient remains covers the entire range of cultural development from the prehistoric period through Shang and Chou down to the following dynasties. The richness of Chou and Han finds from Ch'ang-sha is well-known (**15**; **37**; **58**; **63**; **64**; **68**) and this paper will be devoted to another aspect of its long history, namely the T'ang ceramic wares which serve to illustrate a unique stage of development of this industry in China.

\* All references in the text are placed in parentheses. The number in bold face refers to the book or article under that number in the Bibliography which follows the text. In most cases the page reference is also given. When three numbers follow the bold numerals, for example (**74**, 60.3.37), the first refers to the year, the second the number, and the last to the page of the journal.

The collecting and study of the Ch'ang-sha wares has a brief but interesting story. In the middle 1930s construction works carried out in and around the city began to expose ancient tombs which yielded important objects of antiquity. Most collectors were interested in the earlier relics, especially those of the Chou and Han periods. Among them was Mr John H. Cox, a member of the teaching staff of Yale-in-China, who made on the spot a fairly comprehensive collection of the finds. The exhibition of his Ch'ang-sha material in 1939 in the Art Gallery of Yale University (21) included a few later ceramics notably of the *ch'ing-tz'u* 青磁 green-glazed type, but they did not attract much attention (41). It was not until after the war, in the late 1940s, that this type of pottery began to appear in the Hong Kong market in Upper Lascar Row. The street is full of junk shops serving as a happy hunting ground for any one interested in antiques. The new material consisting of all sorts of utensils and objects was reported to have been unearthed at Ch'ang-sha and identified as Yo-chou 岳州 ware which had been mentioned by Lu Yü 陸羽 in his *Ch'a ching* 茶經 (46), the famous book on tea drinking in the 8th century. There was no reason to doubt that the goods were newly excavated because the glaze had deteriorated and crackled owing to long burial, and most of them were contaminated by the red clay typical of south China in general and Ch'ang-sha in particular. The influx of this material continued for several years until the beginning of 1951 when the Chinese government put a total ban on the export of antiques and archaeological finds.

The pottery from Ch'ang-sha attracted much attention. The local dealers were ready to pick up the new material for their clients in Hong Kong and abroad. Among the keen collectors who frequented the market regularly in search of these wares were Dr Isaac Newton, Chief Medical Officer of the government, Dr Hou Pao-chang 侯寶璋, Professor of Pathology at the University, and Mr Henry Yeong (Yang Ch'uan 楊銓), Foreman of the Taikoo 太古 Dockyard. I happened to be in Hong Kong during these few years and I have pleasant memories of meeting them up there on Saturday afternoons. Dr Newton was so enthusiastic about the new wares that he collected as many types and shapes as he could find. Dr Hou was interested in medical equipment and among his bowls and pots were such things as pestles and mortars, feeding bowls and eye cups. He was keen to show how the latter were similar in size and shape to modern eye-glasses. Mr Yeong specialized in the larger pieces to augment his enormous collection of Chinese antiquities, while I used to pick up the small examples to enrich my wife's Hsiao-t'ao-chai 小匋齋 miniature collection. There was no conflict between us as collectors and we enjoyed comparing notes on our respective acquisitions, sometimes exchanging our specimens.

Mr Yeong was one of the great collectors in Hong Kong. By 1949 he had some 6,000 pieces of various descriptions and was generous enough to offer the entire collection to the government for the creation of a museum which was badly needed in the colony. In response to his offer a University Committee was formed to visit the collection and to make a selection for public exhibition at Feng P'ing-shan 馮平山 Library. And finally, on the advice of Mr Soame Jenyns of the British Museum, the government acquired a group of some seventy items which were on loan to the University. This was indeed the

foundation for the University Museum of Chinese Art and Archaeology. It is interesting to note that the small selection included the twenty-four items of Ch'ang-sha pottery which were published by Miss Mary Tregear in 1961 (69).

In 1959 Mr Yeong visited the People's Republic on the mainland. He was so impressed by the achievements of the new government, especially in the protection of cultural relics and promotion of cultural activities, that he presented his entire collection, fifty per cent of which were ceramic wares, to the City Government of Canton. In appreciation of such a generous gift the Canton City Committee for Cultural Relics published in 1965 a commemorative volume (5) reproducing 97 outstanding items from the collection. It is interesting to note that the first coloured plate illustrates a green-glazed ewer with patches of light brown glaze and appliqué ornaments in low relief; this is a typical example from Ch'ang-sha.

Dr Hou Pao-chang also visited the mainland in the late 1950s and upon his retirement from the University of Hong Kong he accepted the appointment as Vice-President of the Medical University of China in Peking. In 1963 he presented his collection of 229 pieces of ceramics which he made in Hong Kong to the Palace Museum. In the announcement of the gift (74, 63.7.51) the T'ang wares, notably a Yo-chou *wan* 碗 bowl and a Ch'ang-sha *hu* 壺 vase from Hunan, received special acknowledgement.

Meanwhile, Dr Newton also retired and returned to Scotland with his collection. After years of systematic study he found that his collection covered a range of no less than a thousand years from late Chou to Sung. His contributions to the *Transactions of the Oriental Ceramic Society* in London (50; 51; 53) and the *Far Eastern Ceramic Bulletin* in Ann Arbor (52; 54) have attracted much attention. The last monograph, which discusses 209 items from the typological point of view, shows that the collection was indeed unique and distinctive. However, owing to his change of interest to jade carving, the collection came into the art market in London early in the 1960s and was soon scattered. Now it is quite common for museums (70) and collectors (1; 27; 67; etc.) in the west to possess a few examples of these wares.

The Hsiao-t'ao-chai collection turned out to be quite useful after we moved to Cambridge in 1951. The small specimens could be taken to classes to illustrate my lectures and students have the pleasure and satisfaction of studying the pieces in their own hands. To help my teaching I have acquired additional examples, some of them larger pieces, to fill the gaps. The Ch'ang-sha pottery will be referred to in this article as the Mu-fei 木扉 Collection. London has been for many years a centre for Chinese art; collecting in and around Bond Street seems to be as convenient as in Hong Kong. The breaking up of the Newton collection gave my wife and me a good opportunity to enlarge our Ch'ang-sha pottery which will be reproduced and discussed as a part of the present paper.

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## II. T'ang tombs of Ch'ang-sha

In the last two decades hundreds of ancient tombs have been excavated in Hunan. The work was conducted under the auspices of the Provincial Museum, occasionally joined forces by the members of the Institute of Archaeology from Peking. Most of the important finds have been reported in the official journals, *Wen wu* 文物 (74), *Kaogu* 考古 (35) and *Kaogu Xuebao* 考古學報. It is now evident that the so-called Yo-chou wares have indeed been recovered mainly from T'ang tombs in Ch'ang-sha, and only a few in Heng-yang 衡陽 and Ch'ang-te 常德 (74, 60.3.37). Compared with the tombs of the upper class in north China, the Ch'ang-sha tombs were rather poor in funerary furniture. They seemed all to have belonged to the middle class or common people. A large number of them were simple burials with a few pieces of local pottery.

At the start of the field investigation most of these tombs were reported as T'ang, but in the light of experience it became possible to classify them, according to the construction of the burial and the associated finds (especially bronze mirrors and vessels) into several stages. Furthermore, they show that the T'ang ceramic art in Hunan was not an isolated development. It was a tradition handed down from the preceding Six Dynasties and carried on into the Five Dynasties and Sung. Therefore, in this survey of T'ang ceramic wares from Ch'ang-sha the archaeological data may be presented in five stages: Sui, Early T'ang, Middle T'ang, Late T'ang and Five Dynasties.

### 1. Sui tombs

The Sui tombs excavated in Ch'ang-sha are of two types. The more elaborate ones may be described as brick burial chambers; the simpler examples are merely rectangular pits dug into the ground for the purpose. Consequently, the former are better equipped with mortuary furniture. Tomb 35 of Huang-t'u-ling 黃土嶺 (31) in the southern suburb of the city, for example, is a rectangular brick construction, 4.02 x 1.20 metres in size with a vaulted roof reaching to a height of 2.14 metres. The bricks, mostly 29 x 10.5 x 4 cm thick, were baked in low fire and are light brown on the surface. On the walls they are laid with a series of three horizontal ones alternating with a row of vertical pieces. This has been recognized as a typical feature of brick-laying in the building of Sui tombs. There are six small niches, three on each of the two long sides. Some of the bricks are moulded with floral designs in low-relief and set on the walls as decorations.

The interior of the tomb consists of two compartments. In the front is a gallery where most of the mortuary objects are found and at the back, a coffin chamber. The coffin and the body of the dead had disintegrated beyond recognition, but three bronze articles and seven pottery vessels have been recovered. There are also 12 *wu-shu* 五銖 coins which were issued in the first year of *K'ai-huang* 開皇, i.e., 581 A.D. (59, 129-30).

In the neighbourhood of Tomb 35 just described, two more brick tombs and four burial pits have been investigated. Together they yielded a total of 159 items of mortuary



furniture: 2 fragments of iron, 114 bronze, 1 gold and 2 silver articles, 4 pieces of jade, stone and glass objects, and 36 pottery vessels.

The Sui pottery of Ch'ang-sha is made of a well-prepared paste, grey or brown in colour and baked occasionally to stone-ware hardness. The shapes are common containers, such as *hu* vase, *wan* bowl, *pei* 杯 cup, small *p'an* 盤 saucer, tall pedestalled or five-legged *lu* 爐 censer, *ho* 盒 box, *yen* 硯 ink-slab, *yü* 盂 water-well, *teng* 燈 lamp, three-handled *kai* 蓋 cover and *t'u-hu* 唾壺 spittoon. (Fig. 1). Most of the pottery is covered on the top part of the vessel with a green glaze which ranges from yellow to green and brown. Owing to long burial, it crackles all over. A number of them are decorated with incised or stamped geometric or floral designs, which being filled with thick pools of glaze stand out most distinctly on the surface.

Some more elaborate Sui brick tombs have been found in Huang-ni-t'ang 黃泥塘 and Yeh-p'o 野坡 (35, 65.5.288-89), also in the southern suburb of Ch'ang-sha. The bricks were laid in the typical Sui fashion, a series of three horizontal ones alternating with a row of vertical pieces, and among the decorated material are some with floral patterns in low relief and others with human figures, the Blue Dragon 青龍, the Red Bird 朱雀 and the Black Warrior 玄武 in medium relief. The deities of the Four Directions were common decorative elements in pre-Sui times. Most of these tombs had been rifled before the excavation but a number of pieces of Sui green-glazed pottery have escaped the attention of the intruder. They are similar in various respects to those noted above.

The Sui pottery of Ch'ang-sha may yet be supplemented by another important group recovered from two brick tombs at Ch'ih-feng-shan 赤峰山, some five kilometres to the south of the city (74, 60.2.49-54). They yielded a total of 35 items which may be listed as follows:

a. Household containers —

1. 1 large four-handled *hu* vase of greyish white paste with green glaze on the top part of the vessel.
2. 1 small *hu* vase with crackled and flaking green glaze.
3. 1 small *p'ing* 瓶 vase of greyish white paste covered with crackled green glaze.
4. 1 small *wan* bowl of coarse greyish white paste glazed at the mouth-rim.
5. 2 pedestalled *p'an* tray of greyish white paste crackled with flaking green glaze.
6. 1 *po* 鉢 bowl of greyish white paste with crackled green glaze.
7. 1 three-legged *ho* 盞 ewer of greyish white paste with dark brown glaze.
8. 1 three-legged *lu* censor with crackled green glaze.
9. 2 *ho* boxes with crackled green glaze.

10. 1 *yen* ink-slab with crackled dark brown glaze.
11. 1 *yü* water-well with crackled green glaze.
12. 2 *teng* lamps with crackled green glaze.
13. 1 *hu-tzu* 虎子 chamber-pot with crackled and flaking green glaze.
- b. Household furniture —
14. 1 *chi* 几 table.
15. 1 *tsao* 灶 cooking range with three pots and a spoon of greyish white paste and crackled green glaze.
16. 1 *ch'e* 車 cart of greyish white pottery, damaged.
- c. Human figures —
17. 3 standing male figurines of unglazed light brown paste.
18. 1 male figure bearing a bundle on the back, of unglazed light brown paste.
19. 3 Arab-looking camel drivers of unglazed grey paste.
- d. Animal figures —
20. 1 horse of unglazed greyish white paste, with two characters, *ta-chi* 大吉, meaning "great luck" carved on the right thigh of the animal.
21. 2 camels of unglazed grey paste.
- e. Mythological figures —
22. 2 *ch'i-t'ou* 麒麟 tomb guards, a human-headed winged animal and a human-headed bird of unglazed grey paste.

The archaeological data reviewed above show clearly that the Sui pottery of Ch'ang-sha was in the tradition of the Chin and Southern Dynasties (31). It was a period when the green glaze was already in common use, varying from yellow to brown in shade. The decorative designs, mostly simple geometric and floral patterns, were incised or stamped on the vessel when the paste was still soft. Most of the vessels were of common Southern Dynasties shapes while the multi-legged censer, the multi-handled vase with a cup-shaped mouth, the tall-pedestalled tray, the short-necked vase and the decorated circular box were more popular during the Sui period. As a whole pottery was a simple industry and it was on such a foundation that the T'ang ceramic art in Ch'ang-sha was developed. In fact some of the Early T'ang tombs were provided with the same type of crude figurines and simple vessels (74, 59.8.23-26).

## 2. Early T'ang tombs

The T'ang people in Ch'ang-sha continued to bury their dead in brick tombs or in

rectangular pits. The former were generally well-constructed and equipped with richer mortuary furniture than the ordinary graves. Tomb M1 at Niu-ko-t'ang 牛角塘 to the south-west of Ch'ang-sha furnishes a good example. The burial chamber was constructed in the Sui fashion with three horizontal bricks alternating with a row of vertical ones and niches on the walls. Some 40 pieces of pottery have been recovered (35, 65.12.633-4) consisting of the following types (Fig. 2):

- a. Household containers —
  1. 1 *hu* jar with cup-shaped mouth and four loop-handles, of hard paste and yellowish green glaze.
  2. 4 *wan* bowls, the largest measuring 16.5 cm in diameter and 5 cm high.
  3. 2 *tieh* 碟 saucers.
- b. Household furniture —
  4. 1 *ch'i-p'an* 棋盤 chess-board.
  5. 1 *an* 案 table.
  6. 1 *tsao* 灶 cooking stove with six pieces of *tseng* 甑 and *fu* 釜 cooking vessels.
  7. 2 *pi* 筆 writing brushes.
- c. Human figures (P1. 1) —
  8. 2 standing female figures.
  9. 2 seated female musicians, one blowing a *sheng* 笙 and the other a *hsiao* 簫 wind instrument.
  10. 2 Arab-looking standing figures on rectangular pedestals.
  11. 2 male figures.
- d. Animal figures —
  12. 2 horses, one complete with saddle and stirrups.
  13. 1 cow.
- e. Mythological figures —
  14. 1 animal with a single horn.
  15. 1 bird with a human head.
  16. 2 human-headed animals.
  17. 1 animal figure with a human head on each end.
  18. a set of 12 *sheng-hsiao* 生肖 zodiac figures.

## f. Others —

19. a large number of fragments of *ching* 井 well, camel, horse, bowls and saucers.

Most of these mortuary objects are still in the Sui tradition. With the exception of the *hu* vase and the bowls and saucers all the pottery is unglazed. Among the other remains from the same tomb there is a *K'ai-yuan* 開元 coin which was first issued in the third year of the new dynasty in 621 A.D. (59.179).

Another group of Early T'ang pottery has been found in Tomb M004 at Lieh-shih-kung-yuan 烈士公園 in the northern suburb of Ch'ang-sha (35, 56.6.43-7). It was also a brick chamber burial and apart from a fragment of bronze and some *K'ai-yuan* coins, there were 29 pieces of pottery which may be classified as follows:

## a. Household containers —

1. 1 *hu* jar with two angular handles, greyish white paste and crackled dark yellow glaze.
2. 5 small *wan* bowls of brown coarse sandy paste.
3. 2 *p'an* dishes of greyish white paste and dark green glaze.
4. 3 *po* bowls, one of yellowish brown coarse paste and two of white hard paste and dark yellow glaze.
5. 1 four-handled *t'an* 罈 jar of brownish yellow glaze.

## b. Household furniture —

6. 1 *an* table of brownish red paste with a globular bundle on the surface.
7. 1 *lun* 輪 wheel of greenish grey paste.

## c. Human figures —

8. 3 male figures of brownish yellow or yellowish white paste.
9. 1 warrior figure of hard bluish grey paste.
10. 1 female musician holding a *p'i-p'a* 琵琶 string instrument.
11. a female head of light yellow paste.
12. a male head of brownish grey paste.

## d. Animal figures —

13. 1 head of a dog of brownish grey paste.
14. 1 head of a horse of brownish grey paste.
15. 12 leg fragments of horses, dogs and cows.

## e. Mythological figures —

16. 1 *ch'i-t'ou* tomb-guard in the shape of an animal with a dragon head at each end. Bluish grey paste.

The pottery of Tomb M24 of Huang-t'u-ling 黃土嶺 outside the south gate of Ch'ang-sha (35, 58.3.23-26) furnishes yet another example for Early T'ang. The brick chamber which was built with four horizontal bricks alternating with a row of vertical ones yielded 49 objects. Apart from a bronze *hsi* 洗 bowl and a string of *K'ai-yuan* coins they are all pottery, consisting of the following types:

- a. Household containers — of coarse white paste, either plain or with yellowish brown crackled glaze —
1. 3 *p'an* dishes.
  2. 1 small *pei* cup.
  3. 2 four-ear *kuan* jars.
  4. 1 vessel in the shape of five flat globular cups connected with each other in a ring.
  5. 5 small *wan* bowls.
  6. 1 *shao* 勺 spoon.
  7. Fragments of *t'an* jars, *wan* bowls, and *hu* vase.
- b. Household furniture — unglazed earthenware —
8. 1 *ching* well.
  9. 1 *tui* 碓 pestle, worked with the foot for hulling grain.
- c. Human figures — brown or brownish red pottery —
10. 3 male figures, one of them looking like an Arab.
  11. 1 bearded warrior.
  12. 6 female figures.
- d. Animal figures — earthenware —
13. 1 horse.
  14. 1 pig, 1 dog and a goat, each crouching on an oval flat pedestal.
- e. Mythological figures — earthenware —
15. 2 *ch'i-t'ou* tomb guards, one with a single horn and spikes on the back and the other looks like a dragon.
  16. 2 human-headed birds.

In the neighbourhood of Tso-chia-t'ang 左家塘 26 T'ang tombs were investigated in 1964. The largest, Tomb 35, (35, 66.4.206-8) was built with rectangular bricks. The interior, 3.02 x 1.00 metres, was divided into two compartments. The coffin chamber at the back was a brick higher than the gallery in front. The mortuary objects were scattered around the coffin and in the gallery. There were also a recess in the back wall and four small niches on the two sides. The entrance was sealed with bricks. Seven tombs, which yielded a total of 105 *K'ai-yuan* coins, have also been ascribed to the Early T'ang. The items of pottery unearthed in them are all household containers (Fig. 3), consisting of:

1. 1 four-handled *hu* vase of grey paste and green glaze.
2. 1 two-handled *hu* vases with yellowish brown glaze.
3. 14 *p'ing* vases with cup-shaped mouthrims, some with appliqué wave-band on the shoulder, of hard grey paste.
4. 15 *wan* bowls in various shapes, some with foiled, others with lobed mouth-rims and few with low foot-rims. The paste is either grey or purple and the glaze ranges from green to yellow. The yellow glaze appears mostly badly crackled and flaking indicating that it was baked in a low fire. A hotter flame turned the colour green and made it adhere more tightly to the paste. One of the bowls in the shape of a lotus leaf was made of white paste and covered with white glaze.
5. 16 *tieh* saucers also in various shapes, of grey paste and green or yellow glaze. A few with low foot-rims.
6. 30 *pei* cups in various sizes and shapes, of grey paste and yellow or yellowish brown glazes.
7. 1 pedestalled *pei* cup of white paste and yellowish brown glaze.
8. 27 *t'an* jars of various sizes and shapes of grey or purple paste and green or yellow glaze. One of them is decorated with a brown painted design in the green glaze.
9. 6 *hsi* bowls of grey or red paste and yellow glaze.
10. 1 five-legged *lu* censer of grey paste and yellowish brown glaze.
11. 1 *yü* water well of grey paste and green glaze.
12. 2 porcelain *wan* bowls of fine white paste and glaze.
13. 1 porcelain *tieh* saucer also of fine white paste and glaze.

With the exception of the few white porcelain bowls and saucers and a green glazed jar with brown painted design in the glaze, the Early T'ang pottery of Ch'ang-sha appears as a whole to be in Sui fashion. But compared with the Sui pottery reviewed above, the tradition of decorating the ware with incised or stamped geometric or floral patterns under the glaze was absent. The Early T'ang pottery has indeed degenerated and the wares are

cruder and simpler than those of the preceding period. In this respect it seems likely that the innovations just noted might have been caused by including a few later tombs in the Tso-chia-t'ang report.

### 3. Middle T'ang tombs

The Middle T'ang pottery of Ch'ang-sha has not been well represented so far. The most elaborate brick chamber tomb, MO39, found at Shih-mao-ch'ung 絲茅冲 in the northern suburb (74, 56.2.42-5), contained only a few white paste human and animal figures in one of the wall recesses, a series of green or yellow glazed small bowls in a side cave and two *t'an* jars, one *hsi* bowl, one five-legged *lu* censer, ten *tieh* saucers, two large and eleven small *wan* bowls, a *yen* ink-slab and a few figurines in the burial chamber. Most of the containers are made of grey paste and partly covered with green glaze. There were also a large number of bronze and other types of objects, but like the pottery wares they have not been properly described.

Another brick tomb, M30 of Tso-chia-kung-shan 左家公山 to the south of Ch'ang-sha, has also been reported (35, 60.5.17-9) with 14 pieces of pottery. They may be listed as follows:

1. 1 multi-handled *hu* vase with cup-shaped mouth.
2. 6 *t'an* jars with two or four handles mostly covered with green and splashes of brown glaze.
3. 6 *p'an* dishes.
4. 1 tall two-handled *t'an* jar of white paste tempered with black particles. It has a series of protruding bands around the body which is covered with incised lotus pattern under the brown glaze.

There is also a yellow glazed pottery fragment with brown and dark green spots.

In the same neighbourhood 14 pit burials varying in size, shape and construction have also been reported. They were as usual meagre in mortuary contents. The pottery recovered in them may be listed as follows:

#### a. Tso-chia-kung-shan —

1. Tomb 3: 1 *hu* vase with cup-shaped mouth-rim and a small two-handled *t'an* jars.
2. Tomb 13: 1 small-necked *p'ing* vase with cup-shaped mouth.
3. Tomb 17: 1 porcelain *wan* bowl of grey paste and white glaze and a *hu* vase of red paste and yellow glaze.
4. Tomb 18: a pair of *shui-chu* 水注 ewers with spout, handle and cover with white and blue glaze, a spiral-based *pei* cup with dark brown

and green glaze, a flower-shaped *ho* box with outspreading foot-rim and white and blue glaze.

5. Tomb 32: 1 *p'ing* vase with appliqué wavy bands, 2 white porcelain *ho* boxes, 1 small white porcelain long-necked *p'ing* with white glaze, 1 porcelain box with white glaze, another *p'ing* of greyish brown paste.
  6. Tomb 33: 1 *p'ing* vase with appliqué wavy bands, 1 *wan* bowl of purple paste and yellow glaze, 3 small *t'an* jars and 1 *wan* bowl of greyish purple paste and yellow glaze.
- b. Hung-lien-t'ang 紅蓮塘 —
7. Tomb 2: 1 *p'ing* vase with appliqué wavy bands and a ring-footed bowl with blue glaze.
  8. Tomb 4: 1 *p'ing* vase with appliqué wavy bands, 3 *wan* bowls with concave base, flat ring and tall foot-rim respectively, 1 *t'an* jar with dark brown and black glaze and 1 *hsi* bowl with yellow glaze.
  9. Tomb 5: 1 four-handled *t'an* jar with cover, crackled yellow glaze on the body and brown, yellow and blue glaze on the cover in floral pattern.
  10. Tombs 7 and 8, lying side by side: 1 *hu* vase with cup-shaped mouth and flat base.
  11. Tomb 10: 1 black glazed *t'an* jar with a pointed cover.
  12. Tomb 11: 1 *hu* vase with appliqué wavy band, 1 *wan* bowl with cream and blue crackled glaze, 1 small *t'an* jar and 1 yellow glazed *hsi* bowl.
  13. Tomb 12: 1 *hu* vase and 1 *hsi* bowl painted with splashes of dark brown glaze.

Most of the T'ang pit burials in and around Ch'ang-sha which belonged to the common people were all furnished in the same simple manner as those just noted. Many more have been reported at Yü-hua-t'ing 雨花亭 (35, 56.6.69), Jung-yuan 容園 (35, 58.5.14-7) and Wei-chia-tui 魏家堆 (74, 55.10.132). The material, meagre as it was, does not fail to show that the potters of this period were active and keen in finding new ways of expression. There was a marked advance from the preceding period, especially in technology. Several new types of clay were tried, new shapes were created with well-developed foot-rims, and new glazes, blue, white and black, soft as well as hard, were successfully produced. Firing was also improved to the extent that white porcelain became a common commodity. The most unique development was the mixing of two or more coloured glazes in decorative patterns. The general principle was to produce a design of the darker glazes in a groundwork of lighter shade. The manipulation of coloured glazes gave the potter a satisfying means of artistic expression.



#### 4. Late T'ang tombs

The Late T'ang pottery of Ch'ang-sha has also been unearthed mostly from burial pits of the common people. The only exception was the tomb of Wang Ch'ing 王清, investigated by the Hunan Cultural Committee in 1952 at Huang-ni-k'eng 黃泥坑 (74, 53.9.78-81). Apart from a series of *hu* ewers, *kuan* jars, *p'an* dishes and *wan* bowls, there was a tomb tablet denoting that the tomb was made in the 6th year of T'ai-ho 太和, i.e. 832 A.D. The mortuary pottery is mainly made of greyish white paste and covered with yellowish green glaze. There are also a few pieces with reddish brown paste and yellowish white glaze. Most of the bowls have rolled lips and flat foot-rims, both being typical features of the Late T'ang pottery.

The tombs of the common people have been found to contain only a few household pots and are all undated. Some examples may be given below:

- a. Liu-chia-ta-shan 柳家大山, where four burial pits have been investigated — The pottery vessels collected are *p'ing* and *hu* vases and *wan* and *yii* bowls. Tomb 58, for example, yielded a green-glazed *shui-chu* ewer in the shape of a melon with a curved cylindrical spout, a large handle and a dome-shaped cover; a *t'u-hu* spittoon, a *hsi* bowl, a *hu* vase and five green-glazed bowls with low flat foot-rims. (74, 60.3.55)
- b. Hsiao-lin-tzu-ch'ung 小林子冲 — A damaged *t'an* jar and fragments of white porcelain *wan* bowls have been recorded in Tomb 13. (35, 58.12.23-4)
- c. Shu-mu-ling 樹木嶺 — Four pieces of pottery and a porcelain box have been unearthed in Tomb 1 (35, 59.12.652-3). They are:
  1. 1 *p'ing* vase of grey stoneware with yellow glaze.
  2. 1 *wan* bowl of grey paste and yellow glaze.
  3. 1 *kuan* jar with two loop-handles of grey paste and yellow glaze.
  4. 1 *hu* ewer with cup-shaped mouth, three looped handles and a short spout, also of grey paste and yellow glaze and decorated with two horizontal lines of black glaze.
  5. 1 white porcelain square box with tall round outspreading foot-rim. The cover is decorated with an under-glazed incised floral design, with two four-petalled flowers one inside the other.
- d. Yung-yuan 容園 where a few burial pits have been found to contain the following types of pottery containers (35, 58.5.15-6) —
  1. *P'ing* vase of globular body, with foot-rim and a tall neck. Grey stoneware with crackled yellow glaze or plain.

2. *P'ing* ewer of globular body, with cylindrical spreading neck, and long pointed spout and large loop-handle. Grey stoneware with crackled yellow glaze or plain.
3. *Hsi* bowl of depressed globular body, with flat base and lip turned inwards. Grey stoneware with crackled blue-green glaze.
4. *Kuan* jar of ovoid body with short neck and everted foot and sunken base and two vertical loop handles. Grey paste and yellow glaze and decorated with dark green vertical strokes on the top part of the body.
5. *T'an* jars in six varieties: a. Ovoid body with grey or red paste and dark yellow or dark brown glaze; b. Ovoid body with four vertical loop-handles on the shoulder and covered with blue-green crackled glaze; c. Ovoid body and double-gourd or pagoda-shaped cover, mostly of plain light brown paste; d. Two-handled jar with dark brown painted floral design; e. Two-handled jar with crackled blue-green glaze; f. Ovoid body contracted at the base.
6. Porcelain *wan* bowl, shaped like a lotus leaf of ivory coloured paste and yellow glaze.
7. Porcelain *tieh* saucer, shaped like a flower with scalloped edge and everted foot-rim.
8. Ordinary *tieh* saucer with yellow or brown glaze.
9. *Chan* 盞 lamp with crackled and flaking yellow glaze. Owing to transmutation in the kiln patches of purple had developed on the surface.

The few examples just described are enough to show that the Late T'ang Ch'ang-sha pottery continued to make progress. New shapes continued to appear and the decoration now included some finely incised designs under the glaze. Transmutation of the glaze in firing was also being experimented with. The mortuary pottery from burial pits of the common people undoubtedly represented some common wares produced for the local market.

##### 5. *Five Dynasties tombs*

A large number of ancient tombs in Ch'ang-sha formerly ascribed to the T'ang period may now be dated as the Five Dynasties. The dating has been derived from the metal objects recovered in the burials (74, 60.3.60). Some of the bronze mirrors bear three inscriptions, a character *kuan* 官 in the centre, four characters *Tu sheng t'ung fang* 都省銅坊 on the right and *Li Ch'eng* 李成 or *Hsieh Chao* 謝昭 on the left. These indicate that the mirrors were cast officially at the bronze foundry in the local capital by the masters Li Ch'eng or Hsieh Chao. This type of Five Dynasties mirror has recently been found in a Nan-T'ang 南唐 tomb in Anhui, dated the fourth year of *Pao-ta* 保大, i.e. 946 A. D. Therefore some of these Ch'ang-sha tombs should be recognized as post-T'ang.

More evidence of this dating may be drawn from the metal coins. A number of ancient coins such as the *Ta-ch'uan wu shih* 大泉五十 and the trimmed *wu-shu* used in the Han times, and the *K'ai-yuan t'ung pao* 開元通寶 and the *Ch'ien-yuan chung pao* 乾元重寶 of the T'ang period, were found, but the most common pieces are *Ch'ien-feng ch'uan pao* 乾封泉寶 which are made of iron, and issued by Ma Yin 馬殷, the king of Ch'u 楚 in 907-930. (35, 66.3.164). As the circulation of this unorthodox currency was limited to the region of Hunan during the existence of the local kingdom, all these tombs can therefore be dated as Five Dynasties. There are also a few *T'ang kuo t'ung pao* 唐國通寶, the coins of Nan-t'ang (937-70) which conquered the state of Ch'u in 951.

Like the T'ang pit burials, the Five Dynasties tombs of Ch'ang-sha were not rich in mortuary furniture. Take for instance the forty-one tombs investigated in 1964. The underground chambers vary considerably in size, shape and construction, and the pottery unearthed made a total of 138 pieces, averaging only three or four pieces in each. Together they form a representative series for the pottery of this period (35, 66.3.159-66). They may be classified into two groups in twenty types (Fig. 4) as follows:

a. Pottery —

1. 28 *p'ing* vases with cup-shaped mouth from 28 tombs. They are all large vessels of purplish grey paste and decorated with all sorts of appliqué wavy bands around the body giving a rather baroque appearance. Some are enriched with incised lotus petals, saw-toothed or wavy band patterns and accompanied by covers of various sizes and shapes.
2. 1 *p'ing* vase with lotus design, ovoid body with small circular neck, cup-shaped mouth and ring foot. This is a rather good example of finely prepared paste covered all over with crackled pea-green glaze. It is decorated with six incised lotus petals in the lower part of the body, three concentric incised lines on the shoulder and an inscription of two cursive characters "chiu yueh" 九月, meaning "the ninth month".
3. 1 *hu-lu p'ing* 葫蘆瓶 vase with contracted mouth and flat base. Green glaze.
4. 3 *to-ko t'an* 多角罈 multi-spiked jars from three tombs. The body is shaped in five sections like a pagoda with a series of four or five upturned spikes projecting from each storey and a domed cover with a double-gourd knob.
5. 19 *hsi* bowls from 19 tombs. Depressed globular body varying considerably in shape, mouth-rim and base and some with spur-marks on the base. The yellow glaze was applied over a white slip on the paste. One of them has a scalloped pie-rim ornament around the mouth.

6. 18 *wan* bowls from 16 tombs in various sizes and shapes and types of mouth- and foot-rims and four or five spur-marks at the inside bottom. The paste is either greyish white or red covered with yellowish green glaze.
7. 6 *tieh* saucers from 5 tombs. Flower shape with scalloped or petalled rim, flat or ring foot, some with spur-marks inside, and all covered with white slip and yellowish green glaze.
8. 1 *p'an* dish. Shallow, with five lobed wall and flat base. Cracked yellow glaze.
9. 1 *pei* cup. Large mouth with everted lip and flat base. Grey paste with white slip and yellow glaze.
10. 15 *yii* water-wells from 12 tombs. Depressed globular body with contracted mouth and flat base. Some are lobed like a melon. Purplish grey paste with white slip and yellow glaze. Some are decorated with brown splashes under the glaze.
11. 32 *t'an* jars from 7 tombs. Globular body with various types of mouths and foot-rims. Some are lobed like melons or impressed with lotus pattern. Light yellowish glaze.
12. 7 *kuan* jars from 2 tombs. Ovoid body with various types of mouth- and foot-rims and two looped handles on the shoulder. Grey paste with cracked light yellow glaze.
13. 2 *fou* 罍 jars from 2 tombs. Ovoid body, short neck and flat bottom, with or without cover. Unglazed.
14. 2 *t'u-hu* spittoons from two tombs. Globular body with large spreading mouth and flat base. Purplish grey paste with white slip and dark brown glaze.
15. 2 *ho* boxes in one tomb. Round with domed cover and flat base. Greyish white paste with cracked blue-green glaze.
16. 1 *shui-chu* ewer. Depressed globular body with cover, spout and handle and flat base.

b. Porcelain —

17. 10 *wan* bowls from 8 tombs. In various shapes, sizes and types of mouth- and foot-rims. White glaze with splashes of green over a white body.
18. 4 *tieh* saucers from 4 tombs. Flower shape with lobed or petalled rim and ring foot. White paste with white glaze. One is in the shape of three pointed petals with flat base and has a butterfly pattern impressed on the inside. The body is partly covered with white glaze.
19. 5 *ho* boxes from five tombs. Circular with rounded or straight sides and flat low or high foot-rim. The domed cover is either plain or impressed

with a lotus design. The latter has a character "*chang*" 張, possibly the name of the potter, moulded on the base in low relief and the crackled white glaze is adorned with bright green spots. One of the boxes is oval with a flat base and the cover is shaped like the back of a turtle with the head protruding from the shell. These are all white porcelain.

20. 1 *t'an* jar. Globular body with a short neck and round lip and flat base. The white glaze is glossy and lustrous with a bluish tinge.

Apart from hundreds of Five Dynasties pit burials investigated in other parts of Ch'ang-sha (35, 58.1.69; 74, 60.3.37; 59-60; etc.) which yielded roughly the same types of pottery listed above, another group of post-T'ang pottery has been unearthed in a circular dumping pit at Lich-shih-kung-yuan in 1964 (35, 65.9.483-85). The eighty pieces of pottery (Fig. 5) recovered in it are as follows:

1. 22 green-glazed *wan* bowls —

In various sizes and shapes, occasionally with scalloped or petalled lips and lobed sides. The base is either flat or with low or high foot-rim. Inside the bowl is a series of spur-marks, ranging from four to seven in number. The paste ranges from grey to greyish white, light brown and purplish grey. The green glaze appears in several shades, bluish yellow, crab blue, grass green, dark brown or greyish green. It is glassy in texture with or without crackles. There are also a large number of fragments of white bowls with thick lip, ring foot and seven spur-marks inside. The paste and slip are both white and the glaze is glassy and transparent.

2. 30 *tieh* saucers —

Mostly round but occasionally trimmed with scalloped or petalled lips and lobed sides to form flower shapes. There are also various types of foot-rims and a series of spur-marks inside. One of them is stamped with a character "Shen" 勝 in low-relief. The paste is either brick red or light grey or grey and the glaze ranges from various shades of yellow to blue and green. The texture is glassy with or without crackles.

3. 1 *pei* cup —

Deep with rounded sides and rolled lip and flat base. Grey paste with crackled yellowish glaze.

4. 1 *p'an* dish —

Shallow with rounded sides and rolled lip and low foot-rim. A series of spur-marks inside looks like a prunus pattern. Grey paste with crackled bluish glaze.

5. 3 *yü* water wells —

Depressed globular body with small mouth. One with low foot-rim of brown paste and powdery yellow glaze while the other two, flat based, of grey paste and crackled bluish glaze.

6. 1 *po* bowl —  
Semi-spherical body with straight lip and excavated foot-rim. White paste and glaze and porcelain in texture.
7. 1 *hsi* bowl —  
A deep grating bowl with rounded sides, inverted lip and flat base. There is a series of pricked grooves inside for grating. Purplish grey stoneware, unglazed.
8. 5 *hsi* bowls —  
Deep bowls with rounded sides, inverted or everted lip and flat base. The paste is either grey or light brown and the glaze ranges from brown to several shades of yellow.
9. 1 *ho* box —  
Flat round box, cover missing, with contracted lip and slightly convex base. Purplish grey paste and light yellow glaze.
10. 2 *weng* 瓮 jars —  
Ovoid body with low straight lip and flat base. One of grey paste and unglazed and the other of purplish grey stoneware with brownish green glaze.
11. 3 *i'an* jars —  
Ovoid body with rolled lip, flat base fitted with a cover. Grey stoneware with light yellow or green glaze.
12. 4 *i'an* jars —  
These differ from the preceding type by having a double-lipped mouth so as to serve as pickle jars. The large ones have three loop-handles on the shoulder. Grey stoneware with green glaze.
13. 4 *kuan* jars —  
Ovoid body with straight or lobed sides, short neck, rolled lip, flat base and two loop handles. Grey paste, white slip and yellow glaze, one with additional purplish green splashes.
14. 2 *shui-chu* ewers —  
Ovoid body with tall neck and spreading lip, curved tubular spout and large loop handle. One is of brown paste and yellowish glaze and the other of greyish green paste with blue-green crackled glaze. There are also four fragments with the spout.
15. 1 *nien-ts'ao* 碾磑 milling trough —  
Elongated trough for milling. Purplish grey paste, thick and heavy with checker-pattern on the outside and unglazed.
16. 1 porcelain disc —  
A disc trimmed from a fragment of a vessel, only 20 mm. in diameter.

A comparison between the burial and the dumping pit pottery of the Five Dynasties from Ch'ang-sha listed above may be valuable. The mortuary objects are dominated by the earthenwares and stonewares with or without glaze. Most of the decorated vases and jars were made especially for the purpose. The porcelain material accounts for roughly 12 per cent of the burial goods. They were mainly household containers placed together with other metal and stone objects, also of daily use, in tombs for the dead. The refuse dumping pit contains twenty-two more or less complete green bowls while all the white ones are in fragments. Green and white porcelain were both common, but more white wares were used in the burial than green because the white material of this period is usually more delicate and fragile and does not wear as well as the green; therefore, they were not favoured as household utensils. Generally speaking the same types of vessels were used in daily life as in mortuary functions.

The Five-Dynasties pottery of Ch'ang-sha was undoubtedly a continuation of the T'ang industry. The tradition was well kept up and progress was made when the region became the capital of the local Kingdom of Ch'u. New techniques included the manipulation of appliqué in high relief and projected parts of many descriptions. In decoration the lotus pattern became predominant, and in firing, stands with pointed legs were used leaving spur-marks on the vessel below. There were new shapes and new glazes and the white and green porcelain became common. Some white wares were so thinly potted that light can be transmitted through the walls. Both the coarse and fine *Ch'ing-pai* bluish white types were also known. All these were carried on into the Early Sung times as a large number of Sung tombs have also been reported in Ch'ang-sha (74, 60.3.60-63; etc.)

The pottery discovered from T'ang tombs in Ch'ang-sha seemed to represent the same tradition. The material reviewed above indicates that it was the product of a single tradition which started in Sui, progressed through T'ang and continued to develop in the Five Dynasties and Sung. The main output was the green glazed earthenware and stoneware which dominated the industry at every stage, varying greatly in potting and glazing. The colour of the glaze ranges from green to yellow and brown in various shades. The finest examples in blue-green are of as high a quality as the famous Yueh-chou 越州 wares of Chekiang. The grey earthenware which was baked sometimes to stoneware hardness was also common but it was better represented in the earlier stages than the later ones. The white glaze seemed to have been first introduced at the beginning of the Middle T'ang and soon developed into several varieties. The finest type had almost reached the standard of porcelain which had been mistaken sometimes as the Hsing-chou 邢州 ware of Hopei (74, 54.9.97-8). In the Late T'ang and Five Dynasties some *Ch'ing-pai* porcelain came into prominence. A few pieces with the typical translucent bluish white glaze are quite similar to the Jao-chou 饒州 porcelain of Kiangsi, but the majority are of stoneware with the glaze in greenish tint. There were besides a number of minor types such as the reddish brown and other wares. They may be regarded as by-products of the same industry.

The most distinctive feature of the Ch'ang-sha pottery was the decoration. The usual

techniques of ceramic decoration, such as stamping and impressing, incising and carving, as well as modelling and applying, were all in use. But the unique characteristic was the manipulation of several types of glaze in one design. In the Early T'ang period a few vessels were embellished with two colours by splashing patches of a dark-coloured glaze over a lighter one, usually brown over green. The fashion was soon elaborated by splashing simple patterns in several colours, including iron spots, again with the darker glaze over or under a lighter background. The style reached its climax when painting was introduced to decorate the ware with carefully wrought designs of floral and geometric patterns.

It was probably in the manipulation of these coloured glazes that the transmutation effect in firing was experimented upon, resulting in the discovery of a red glaze which may be taken as a precursor of the red *Chun* 鈞 glaze successfully made by the Sung potters, as well as in the discovery of a streaky phosphatic glaze ranging in colour from white through cream to turquoise blue. They were both applied over the green or yellow glaze by splashing. The phosphatic glaze has recently been found on T'ang wares in other parts of China, notably the black ware of Ch'in-yang 沁陽 (9, 4) and Chia-hsien 郟縣 (33, pls 62-63) in Honan, and the pale green ware of Ch'iung-lai 邛崃 in Szechwan (14, 158). It is also interesting to note that the manipulation of glazes in decoration was also practised by the Szechwan potters in the T'ang times (12; 13; 23).

The continuity of the Ch'ang-sha ceramic industry may yet be illustrated by the glazes which appear in several colours. Some of the Six Dynasties and T'ang examples have been analysed by Mr. Richard Terry, the Government Chemist of Hong Kong. The results show that they are all of the same tradition. An extract of the report has been published by Dr. Newton (51, 32-4) as follows:—

“In the Six Dynasties and T'ang pieces, we have a more complete story to tell. All the brown glazes of these periods are similar, being calcareous glazes made from felspar-clay-quartz mixtures fluxed with lime. I very much doubt if the proportions of the first three ingredients were worked out at all carefully, as the laterite earths so common in China tend to contain a ready-made mixture of the three.

“The origin of this type of glaze (which is the prototype of the celadons and even the felspathic glazes) is not hard to guess. In many places near Hong Kong the country people burn coral-limestone to make lime, in kilns dug out of the hillside. This hillside is made of laterite earth; and where the lime and earth have come into contact under suitable conditions, one may see lumps of bright green glaze of the 'Changsha' type. An enterprising potter would not have had much difficulty in exploiting the potentialities of such material.

“To my mind these glazes are clearly divisible into two types; the high calcium and low calcium types. The low calcium types melt less readily and are found on stonewares; the high calcium types are more fusible, and will mature on earthenware fired at comparatively low temperatures.



*High-Calcium Types*

"These are thick, usually clear and bright; pronounced crackle; found on earthenware or occasionally on low-fired stonewares. Such glazes are ceramically unsound and fit very badly to the body; they have often, indeed, parted company with the body years ago.

"Whether the body was fired to fit the glaze maturation, or the glaze developed to suit an earthenware, is a difficult problem to solve.

"Such glazes are:—

- (a) Usually clear under the microscope, but not giving a really bright appearance to the naked eye. Often with a high iron content, giving a rich brown in oxidized firing. Comes off the body very easily.

Analysis of a cup:—

Silica (SiO <sub>2</sub> )	56.0%
Alumina (Al <sub>2</sub> O <sub>3</sub> )	15.4%
Iron Oxide (Fe <sub>2</sub> O <sub>3</sub> )	1.6%
Titania (TiO <sub>2</sub> )	0.7%
Lime (CaO)	22.2%
Magnesia (MgO)	0.1%
Alkalies and undetermined	3.7%
Copper Oxide (CuO)	0.3%

- (b) Generally similar to (a), but brighter and clear; very thick. Usual appearance; thick, bright green pools; cracked.

*Low-Calcium Types*

"These are always on stoneware (for they would not mature on an earthenware), and are rather opaque. They are generally a much better fit and do not come off so readily. There seem to be two rough types:

- (a) 'Mottled' effect; early type; good fit but ugly. Usually flat based pots.

Analysis of a water well:—

Silica (SiO <sub>2</sub> )	58.4%
Alumina (Al <sub>2</sub> O <sub>3</sub> )	17.0%
Iron Oxide (Fe <sub>2</sub> O <sub>3</sub> )	4.4%
Titania (TiO <sub>2</sub> )	1.1%
Lime (CaO)	14.8%
Magnesia (MgO)	0.1%
Copper Oxide (CuO)	1.2%
Phosphoric acid (P <sub>2</sub> O <sub>5</sub> )	Slight trace
Alkalies and undetermined	3.0%

- (b) The later type (e.g. the 'Go Jook' wares with the thin spreading foot-rim); often with glazed bases.

"In general, I should hesitate to make any assumptions that the glaze formulas show a progressive change through the centuries. Instead, I would suggest that there would rather be differences between kilns or villages. Each glaze formula gives a different result, from the poorly adherent high-calcium glazes matured on an earthenware (which, ceramically speaking, are very poor) to the uncrackled smooth adherent low-calcium glazes on stoneware (which are very good glazes indeed). There is no evidence that the glazes get better with time; in fact, by the time we reach the 'Go Jook' period, they are beginning to raise the calcium and to come off again!

"The great interest of these glazes is that they are the precursors of all the later ones, being made, as they are, with a basis of natural earths and rocks, rather than with heavy metals as a basis. The latter were an importation from the West; the former a true Chinese development."

The above analysis shows clearly that the Ch'ang-sha glazes have a tradition of their own. It represents an earlier phase of the *Ch'ing-tz'u* green glazed ceramic industry. The fundamental feature is the medium fired calcium glaze.

### III. T'ang kilnsites at Ch'ang-sha and Hsiang-yin

From the data summarized above it is difficult to avoid concluding that most of the pottery recovered at Ch'ang-sha originated in the same kilns. As they were used by the common people there seems no reason to presume that they were imported from distant factories. The origin of the Ch'ang-sha pottery should be found in Ch'ang-sha or some nearby districts. The search for these local kilns by the provincial authority in the 1950s resulted in the discovery of two kilnsites along the river Hsiang-chiang 湘江 which flows northward passing by Ch'ang-sha into Lake T'ung-t'ing 洞庭湖, one in Ch'ang-sha itself and the other in Hsiang-yin 湘陰, a neighbouring district to the north.

#### a. *The kilns at Hsiang-yin*

The ruins of the ancient kilns at Hsiang-yin were located on the western bank of Hsiang-chiang some 35 kilometres downstream from Ch'ang-sha. At the point where the delta opens into the lake three localities were investigated in 1953, namely, Yao-t'ou-shan 窑頭山, Pai-ku-t'a 白骨塔 and Yao-hua-li 窑滑里 (74, 53.9.77-81; 54.10.65). The first locality has yielded data having direct bearings on the problem under discussion.

Yao-t'ou-shan was a low mound covering an area of about 1,300 sq. metres on the bank of the river. The ground was packed full of kiln waste, consisting of firing equipment and potsherds. The latter were mainly fragments of greyish white stoneware with silvery white or pea-green glaze and sherds of red or yellow stoneware with rice-yellow glaze. The green or white pottery seems to be better fired than the yellow ones because most of the yellow glaze had crackled and flaked off. There was also a small amount of brown ware.

The investigators suggest that the yellow pottery should be older than the white or green which is always better fired and the bowls of which have the characteristic rolled lip and flat foot-rim, the width being roughly the diameter of the hollow depression inside. But there is hardly any stratigraphy to support such an assumption. However, the Yao-t'ou-shan kilns may be dated as T'ang because the pottery recovered here is identical to that unearthed from the tomb of Wang Ch'ing which is dated 832 A. D., mentioned above. Besides, Hsiang-yin, though nowadays a *hsien* district between Yo-yang and Ch'ang-sha, was actually a part of Yo-chou in the T'ang times. Therefore, it seems reasonable for Yao-t'ou-shan to claim itself as the factory which produced the famous green ware of Yo-chou mentioned by Lu Yü in the 8th century. The industry should have been in operation in the T'ang dynasty.

#### b. *The kilns of Tung-kuan-chen 銅官鎮 in Ch'ang-sha*

The discovery of the T'ang kilnsite at Yao-t'ou-shan led to an intensive search for other ruins along the Hsiang-chiang river in the next few years. As a result a rich kilnsite has been found at Tung-kuan-chen on the eastern bank of the river some 25 kilometres north of Ch'ang-sha (74, 60.3.67-70, 84; 71-74). The region was originally a part of Wang-ch'eng-hsien 望城縣, but it was annexed by the Ch'ang-sha municipality in 1958 and has been under its jurisdiction ever since. The ancient ruins occupy a rather secluded position with the river on the west, Lake Shih-chu 石注 on the south, Hill Chio-hua-shan 覺華山 on the north and Hill Ku-ch'eng-shan 古城山 on the east. Covering an area of some three kilometres in circumference, it was strewn all over with potsherds. Some of the local houses are even built of the material. So far six localities have been investigated (in 1956-58). They are as follows:

##### 1. Wa-ni-tuan 挖泥墩

This is a large refuse heap situated on the northern slope of Chio-hua-shan. The nearby fields are covered also with broken saggars and potsherds, mainly of greyish white stoneware jars and ewers with green-yellow glaze. The locality seemed to have specialized in making ewers and eight different types have been recorded. They appear in various shapes and are decorated in a wide variety of appliqué and underglaze painted designs. Among them two are inscribed with the character "Chang" 張 which may be taken as the name of the potter. Some of these will be described in the following chapter.

## 2. Nan-chia-p'o 藍家坡

This locality lies about 250 metres to the south of Wa-ni-tuan. The pottery fragments recovered here are mainly white- and green-glazed wares. Most of the white porcelain is decorated with green splashes. There are also some yellow and brown sherds. The recognizable shapes are the *hu* ewer, *pei* cup, *shui-chu* ewer and *wan* bowl. The yellow and light green vessels are usually decorated with splashes of darker shades, mainly brown and dark green.

## 3. Liao-chia-fang-ch'ang 廖家房場

Some 250 metres to the east of Nan-chia-p'o is another large refuse heap, full of broken kiln equipment and bowls of yellowish green glaze with brown patches. There are also a few *tieh* saucers and *t'o-chan* 托盞 cup-and-stand. The quality of Liao-chia-fang-ch'ang sherds is inferior to those of the two localities mentioned above. The paste, rarely greyish white, is coarse and soft.

## 4. Tu-ssu-p'o 都司坡

This locality is situated to the south-east of Liao-chia-fang-ch'ang. The accumulation of pottery fragments here is rather mixed, consisting of three main types, yellow-green glazed ware, yellow glazed ware with green or brown decoration, and white glazed ware also with green and brown decoration. The yellow glazed type is made of a greyish white paste and the white porcelain of a white paste with slight yellowish tinge. Among the ruins are two ancient kilns which had collapsed, the remaining floor measuring about 2.3 metres. They produced mainly *hu* ewers, *wan* bowls, *shui-chu* ewers, *hsi* and *yü* bowls, *pei* cups, *p'an* dishes, *t'o-chan* cups-and-stands and *kuan* jars.

## 5. Ch'ang-p'o-lung 長坡壩

This locality occupies the hillside opposite to Tu-ssu-p'o. The ruins include another collapsed ancient kiln of the elongated type which had made use of the declivity with a slope of about 30°. This was a rather advanced type of kiln for the T'ang times and it is interesting to note that the modern potters at T'ung-kuan-chen continue to build their kilns in this fashion.

The pottery fragments gathered nearby are of the white glazed ware with green splashes, blue-green glazed ware, yellow glazed with brown splashes, white ware with blue patches and plain white ware. The recognizable shapes are the *hu*, *yü*, small *ho* box and a disc-shaped article.

Some 500 metres to the south-east of the ancient kiln is another concentration of refuse dumps where the industrial waste is composed of kiln equipment and plain green glazed bowls. This seems to indicate that there was a kiln specializing in making only this type of vessel. It is quite likely that some of the famous Yo-chou green tea bowls were produced here.

## 6. Hu-chia-lung 胡家壩

This was investigated by the members of the Palace Museum. A large number of green glazed sherds with underglazed brown and green spots have been found. (10, 117-18)

The remains recovered from the ancient kilnsite at T'ung-huan-chen do not give any direct evidence for the dating of the industry. No inscription has been found to provide clues for the purpose. The potsherds as a whole are similar to the tomb wares unearthed at Ch'ang-sha which are mostly of the T'ang period. None of them have been found in pre-T'ang burials, so it seems safe to conclude that the factory was established in the T'ang times. The Provincial Museum of Hunan has a pillow with an inscription which gives the mark of *Chen-ming* 貞明, i.e. 915-920 A.D., the regnal period of Emperor Mo-ti of Liang 梁末帝 (74, 60.3.74). This shows that the factory continued to be in service in the Five Dynasties. It should have been in operation for some 300 years.

From the data just reviewed, it is evident that the industry of T'ung-kuan-chen was in the same tradition as that of Yao-t'ou-shan to the north. The two factories, only 10 kilometres apart, were both located on the banks of Hsiang-chiang. They must have had the same raw materials and produced the same types of wares. The main output was monochrome pottery ranging from earthenware and stoneware to porcelain with three kinds of coloured glazes, green-yellow, brown and white, each in several shades. They supplied the same local demand and it would be rather difficult to distinguish one from the other, especially when they were meant for mortuary purposes as we have noticed in the materials from the tombs. These monochrome glazed wares can only be regarded as from the same family. Besides, they existed side by side for several centuries and were of course great rivals in the same market.

In this competition T'ung-kuan-chen seemed gradually to have gained the upper hand. The data recovered at its ruins show very clearly that towards the end of T'ang the industry succeeded in developing some new techniques, especially in the decoration of its products. T'ung-kuan-chen was then a very progressive ceramic centre, overshadowing the industry of its neighbour. Finally it came to dominate not only the entire local scene but also to open up new markets abroad, as we shall discuss in due course.

The decoration of T'ung-kuan-chen pottery deserves more than passing notice. It is generally accepted that the Chinese ceramic art reached its maturity in the T'ang times. The preparation of the paste and the shaping and firing of the wares had already been mastered. The potters could devote much of their effort to the decoration of their wares. This was done in at least five different ways, by shaping, incising, impressing, applying and glazing. Shaping was developed in connection with form construction. The body of a globular vase could be lobed like a melon or modelled into a flower, especially the lotus and the mouth-rim of a bowl or saucer trimmed to represent a leaf or flower. Incising was employed freely to produce simple lines around the rim, neck or shoulder as well as

elaborate patterns on the body or cover. Some finely designed patterns were first carved on a mould with which the vessel was impressed. Apart from the appliqué pie-rim design, a vessel could be constructed like a bird or animal by adding a head, a tail and other appendages of the model. It was also common to have an ornament cast independently as a plaque or medallion and attached to the vessel for decoration in relief. The most common form of decoration was made, however, by glazing, which appeared in three colours, namely, blue-green, yellow-brown and white. Unlike the soft lead glazes on mortuary pottery they were applied independently, always in monochrome. In some cases the monochrome ware was further decorated with brown iron spots or suffused with splashes of phosphatic glazes ranging in colour from white through cream to blue. There are also fragments which show some transmutation effects on the surface of the glaze. Having access to all the ceramic experiences of T'ang China, the T'ung-kuan-chen potters were indeed in the main stream of the industry. They could produce anything which came in vogue in the market. It is, therefore, interesting to note that their products included some white bowls which are reputed to be reminiscent of the Hsing-chou ware from Hopei and some blue-green vessels which rival the Yueh-chou ware from Chekiang. A large number of vessels with the typical bluish-white glaze of Jao-chou from Kiangsi have been recovered from the Late T'ang and Five Dynasties tombs in Ch'ang-sha. They could possibly have been produced also at T'ung-kuan-chen, although no fragment of this type of pottery has yet been reported from the kilnsites.

The progressiveness of the T'ung-kuan-chen industry may be further illustrated by some unique techniques which were developed in the manipulation of the glazes. Apart from the over-glaze spotting and splashing, the Ch'ang-sha potters tried to decorate their wares with two or more glazes together. This was applied in most cases under the glaze in the following four ways:

a. Light green or yellow glazed ware with underglaze brown spots — This is a very common type. The brown spots were probably applied on the paste before the vessel was glazed in green or yellow and the two glazes were fused in the fire to form an inseparable layer, showing a dark coloured pattern on a lighter background. For the *hu* ewers or *kuan* jars large patches of brown are often placed at the rim, around the handles or on the shoulder. Small spots, on the other hand, are usually arranged in rows to form simple geometric patterns.

b. Light green or yellow glazed ware with underglaze green spots — This was done in the same way as the preceding type and most of the sherds, mainly of the *hu*, *kuan* and large *hsi* and *wan*, recovered at Tu-ssu-p'o are decorated with this colour scheme. Small spots are also arranged in rows, circles or squares in all sorts of geometric patterns.

Among the sherds of this type there is an example in which the decorative pattern appears in two colours. The main design covered by the light green glaze turned dark green, while a few patches untouched by the overglaze had remained blue. Mr Feng

Hsien-ming 馮先銘 of the Palace Museum in Peking who visited the site and made some close observation of the sherds suggests that the colour ingredient used under the glaze could have been cobalt which is responsible for the soft blue glaze usually found on T'ang mortuary earthenware. (74, 60.3.73)

c. White glazed ware with underglaze green spots — This forms another type of colour scheme, green on white background. The dark green spots always have a strong touch of blue which might have been caused, according to Feng, by the presence of cobalt. They are also arranged in simple geometric patterns or abstract floral designs. Many pillows and ewers, bowls and plates are decorated in this fashion.

d. Light green or yellow glazed ware with underglaze painted designs — This is the most elaborate type of ceramic decoration for the T'ang ware. The underglaze painting, usually a composition of floral or animal designs, was first drawn in one or two colours, mainly green and brown in several shades. In some cases, the design was first outlined by incision or modelled in pre-cast plaques, and then touched up with various colours before the light green glaze solution was applied. Inscriptions have also been found written under the glaze in this manner, adding a new style in the decoration. Apart from the techniques developed in producing this advanced type of decoration, the T'ung-kuan-chen potter was probably the first to introduce the art of painting and calligraphy in the underglazed production. In this respect T'ung-kuan-chen stands unique in the ceramic art of T'ang China.

It remains to be mentioned that T'ung-kuan-chen was far from being just a local industry. Being so near to Yo-chou, its output could have been taken as from the Yo-chou factory which was famous for its green tea bowls in the T'ang times. Its being mentioned by the famous tea master, Lu Yü, who lived in retirement at T'iao-ch'i 苕溪, Chekiang, is enough to prove that Yo-chou bowls competed favourably with those of Yueh-chou in its home market. Apart from tea bowls, other types of T'ung-kuan-chen wares were exported far and wide. Li Wen-hsin 李文信 (74, 54.10.61) does not hesitate to take them as Yo-chou wares.

The most popular T'ung-kuan-chen vessel seems to be a large *hu* ewer which has a cylindrical body with short octagonal spout, a large and two small loop handles on the shoulder, short spreading neck and everted flat base. It is often decorated with two or more pieces of appliqué design of human figures in low relief and spotted with large splashes of underglaze brown or green. Examples of such ewers from T'ung-kuan-chen have been found recently in Anhui (74, 60.3.74) and in Korea (55). The latter yielded two examples with underglaze inscriptions, reading as follows:

1. *Ch'ia chia hsiao-k'ou tien hsia yu min* 卡家小口天下有名 meaning "The *hsiao-k'ou* (ewer) made by the Ch'ia family is famous throughout the world".

2. *Cheng chia hsiao-k'ou tien hsia ti yi* 鄭家小口天下第一 meaning, "The *hsiao-k'ou* made by the Cheng family is the best (first) in the world".

These two inscriptions are interesting in several respects. They throw additional light on our understanding of the industry at T'ung-kuan-chen. The ceramic centre was then occupied by a number of potting families who were proud of their own craftsmanship and were quite ready to compete with one another. They produced the same type of wares and advertised them in the same manner. Their competition was carried right into their foreign market in Korea. At home the potters would sometimes mark their wares with their own names as well. Apart from the Ch'ias and Chengs there were also the Changs and the Liaos 廖. Some of their works will be described in the next chapter.

The term "*hsiao-k'ou*" is also worth noting. In modern literature this type of ewer has always been referred to as *hu* 壺, which was the ancient name for a wine container without a spout (34, 432-48). A spouted wine vessel was called *ho* 盃 as in the bronze inscriptions (34, 384-90). According to the T'ang literature, *Tze-hsia-chi* 資暇集 for example (43, 2.13a), a wine pot with a spout, similar to a tea-pot in construction, was called *chu-tzu* 注子 or *pien-t'i* 偏提. "*Hsiao-k'ou*" was unknown in literature and should, therefore, have been a local expression. It was not until the Ming dynasty that the term "*hu*" was used to denote a wine- or tea-pot with a spout. In the reports on Ch'ang-sha pottery in recent years, a *hu* ewer is used to denote a wine-pot while a tea-pot is usually referred to as *shui-chu* or *shui-ch'eng* 水丞 meaning a water ewer. In the description of plates in the next chapter the local expression *hsiao-k'ou* will be used.

#### IV. Examples of Ch'ang-sha pottery

— a list of the Plates —

The Ch'ang-sha pottery reviewed in the preceding chapters represents a progressive industry. It was the result of generations of experiment carried out by the potters of several local families. They drew knowledge from other ceramic centres throughout the land; gained experience in technical skill from them; and made new discoveries and improvements in their humble workshops at home. The tradition was admirably upheld and a great variety of wares were produced. In this chapter a selection of some typical examples assembled from various sources will be described. Unless otherwise stated they are specimens from the Mu-fei Collection reproduced for the first time. Grateful acknowledgement is due to Dr. Issaac Newton for supplying a large number of photographs from his collection.

The classification of the Ch'ang-sha wares presents a rather difficult problem. Although most of the tombs investigated by the Hunan Provincial Museum have been classified according to periods there are not enough published reproductions of their contents to show their differences for serious study. Apart from a few typical examples for each period it is premature to date the others. The majority would have to be dated simply as T'ang. Criteria based on the paste, shape and method of construction are inadequate to make any



clear-cut classification. For our present purpose the colour of the glaze, supplemented by the method of decoration, seems to furnish a workable, but not absolute, criterion. In this way the Ch'ang-sha pottery may be classified into 13 groups as follows:

#### A. PLAIN EARTHENWARE AND STONEWARE

##### PLATE 1

1. A set of twelve *sheng-hsiao* 生肖 zodiac figures: rat, ox, tiger, hare, dragon, snake, horse, sheep, monkey, cock, dog and pig. All dressed like a seated human figure. Grey earthenware. Height of the tallest, 170 mm.
2. Five *ch'i-t'ou* 魁頭 mythological figures. Apart from a seated unicorn, they are all animals or bird with human head. Grey earthenware. Height of the tallest, 325 mm.
3. A standing male attendant. Grey earthenware. Height, 280 mm.
4. Two standing female figures. Grey earthenware. Height of the taller one, 330 mm.
5. Two seated female musicians. Grey earthenware, Height, 170 mm.
6. Two standing Arab-looking attendants. Grey earthenware. Height, 310 mm. Early T'ang.

— Excavated at Niu-ko-t'ang. After **35**, 64.12.p1.8.

##### PLATE 2

7. *P'ing* 瓶 vase. Ovoid body, slender concave neck, large cup-shaped mouth and spreading foot-rim. Reddish slate stoneware decorated with an excavated ring collar on the shoulder and four pie-rim appliqué bands, one around the foot of the neck, another around the bottom of the collar and the rest on the lower part of the body. Height, 372 mm. Five Dynasties.  
— Published by Newton, **51**, 31; **52**, 6; **54**, 22, as Six Dynasties, but since an almost similar example has been unearthed in a Five Dynasties tomb (Fig. 4.1) it should be dated as post-T'ang.
8. *Kuan* grave-jar and cover. Ovoid body, shaped like a pagoda with six rings one on top of the other, contracted neck, low straight mouth and spreading foot-rim. A flat dome cover with a conical handle. Grey stoneware with two drops of dark green glaze at the neck. Decorated with horn-like projections on the body and three pie-rim appliqué bands, two around the lower part of the body and a third around the foot. Height, 244 mm. Five Dynasties.  
— Published by Newton as Six Dynasties (**51**, 31; **54**, 22) but since a similar example has been found in a Five Dynasties tomb (**35**, 66.3.160), it should also be post-dated.

9. Male human figure. A standing figure holding a cock in front, probably another type of zodiac figure, the Cock. It stands on a hollow square base with a circular hole leading to the hollow body of the figure. Plain brownish orange terra-cotta ware, stained red. Height, 177 mm. Five Dynasties.
10. Zodiac figure of the Dragon. A standing dragon-headed figure with two hands holding a triangular plaque in front which is decorated with raised zigzag lines in mountain pattern. It stands on a hollow square base with a circular hole leading to the hollow body of the figure. Hard earthenware, partly grey and partly red, and stained red. Height, 160 mm. Five Dynasties.
- Unglazed tomb-figures of this type have been unearthed from the two Nan-T'ang mausoleums in Nanking (72, 52-109) and a Sung tomb at Yo-yang 岳陽, Hunan (74, 60.3.37).

## PLATE 3

11. *Nien-ts'ao* pestle and mortar. The mortar is a boat-shaped vessel with a thick body and a deep groove and the pestle is shaped like a battle-axe with a semi-lunar blade and a heavy handle. The curve of the blade fits nicely with the groove of the mortar. They serve as a grinder by rolling the pestle in the mortar — a piece of apparatus common in medicine shops today. The pestle is a yellowish grey sand-tempered stoneware, partly pinkish on one side. The mortar is made of the same paste but baked reddish brown and covered with a dark brown glaze. There are two unglazed patches on its base signifying that the vessel was provided with two lumps of clay as its stand, but they are now missing. Pestle, 87 mm. high and mortar, 155 mm. wide. Five Dynasties.
- A similar specimen from Ch'ang-sha has been published by Newton, 52, no. 13, 54, nos. 31-32, as from the Han period, but since a mortar of this type has been reported from a Five Dynasties tomb at Lieh-shih-kung-yuan (Fig. 5.27), it seems more appropriate to date these examples as Five Dynasties.

## B. GREEN-GLAZED WARE

12. *Hu* vase. Ovoid body, large concave neck, cup-shaped mouth and flat base. Four loop handles on the shoulder. Grey earthenware, slipped on the mouth, neck and shoulder. Being of the high calcium type of green glaze, a great deal of it has crackled and fallen off. Height, 360 mm. Early T'ang.
- Published by Newton, 54, 33, as T'ang. A similar example has been unearthed at Lieh-shih-kung-yuan (Fig. 2.5), so it may be dated more precisely as Early T'ang.
13. *P'ing* double gourd vase. Ovoid body with short contracted neck, depressed mouth and everted foot. Refined grey stoneware, covered with grey slip and finely crazed

yellowish green glaze stopping irregularly short of the foot-ring. Dark green where it runs thick. Height, 228 mm. T'ang.

— Published by Newton, **52**, 7-8; **54**, 33.

## PLATE 4

14. *Kuan* jar. Depressed globular body with a large mouth, short neck and everted lip. Thinly potted with cut-out foot-rim. Grey stoneware with finely prepared paste and covered with a crackled green glaze, stopping evenly below the belly. Diameter, 77 mm. T'ang.
15. *Kuan* jar. Globular body with a large mouth, short everted lip, everted foot and cut-out flat base. Grey stoneware with a finely crackled green glaze, turned dark green when it runs thick and stained red. It stops unevenly at the foot-rim. Height, 74 mm. T'ang.
16. *Yü* water well. Depressed globular body with everted lip, short foot and flat base. Grey stoneware with a finely crackled dark green glaze, stained red. A few splashes of glaze on the base. Diameter, 72 mm. T'ang.
17. *Yü* water well. Depressed globular body with a large mouth, reverted lip, bevelled foot and cut-out concave base. Grey stoneware with a thin yellowish green glaze, olive green when it collects as tear drops. The surface is finely pitted and filled with red earth. It stops short above the foot-rim. Height, 66 mm. T'ang.
18. *Shui-chu* ewer. Ovoid body with an outspreading neck and cup-shaped mouth, a large vertical band handle, two small loop handles, a bent tubular spout on the shoulder, and an everted base. Refined grey stoneware with a grey slip and finely crazed olive green glaze, darker where it runs thick. Height, 196 mm. T'ang.  
— Published by Newton, **54**, 33.

## PLATE 5

19. *Kuan* jar. Globular body with a short neck, round lip, bevelled foot and sunken base. Two loop handles. Cast in two halves and joined together at the belly. Terra-cotta earthenware with a finely crackled yellowish green glaze remaining dark green when uncrackled as at the handles. It stops unevenly at or above the foot-rim. Height, 57 mm. T'ang.
20. *Kuan* jar. Ovoid body with a short neck and reverted lip, everted foot and sunken base. Two vertical band handles. Traces of string cutting at the base. Greyish white stoneware with a crackled yellowish green glaze, darker when it runs thick and stained red. It stops short above the foot. Height, 80 mm. T'ang.
21. *Po* bowl. Depressed globular body with large mouth and incurling lip and flat base. Six spur-marks around the base. Greyish white stoneware with yellowish

green glaze, olive green when it runs thick, finely crackled and stained red. Diameter, 205 mm. T'ang.

— Published by Newton, **54**, no. 98.

## PLATE 6

22. *Kuan* jar. Ovoid body with a broad mouth and short neck, flat base and two pierced lobed handles. Traces of sand on which the vessel was fired adhered to the base. Iron red pottery with finely crackled green glaze, grey-green over a slip on top and olive green over the paste in the lower part of the vessel. Height, 116 mm. T'ang.

— Published by Newton, **54**, no. 118.

23. *Ho* box and cover. Circular with straight sides, bevelled flat top and bevelled flat base. Grey stoneware with a finely crackled dark green glaze, stained red, turning yellowish green when it runs thin. It stops unevenly above the base. Diameter 53 mm. T'ang.

## PLATE 7

24. *Shui-chu* ewer. Melon-shaped body and cover, with large grooved loop handle, slightly curved tubular spout and flat base. The footstalk serves as the knob of the cover with two small perforations on the side for passing a cord. Grey stoneware with finely crackled blue-green glaze. Height, 156 mm. Late T'ang.

— Excavated at T'ung-kuan-chen and exhibited in Japan, 1965. After **33**, 28.

25. *Shui-chu* ewer. Depressed globular body with short neck and spreading lip, everted foot and flat base. Double band handle with a nipple on top where it rests on the mouth-rim and a short tubular spout. Greyish white stoneware with a finely crackled green glaze over a brown slip, olive green when it runs thick. It stops unevenly in the lower part of the vessel. Height, 72 mm. T'ang.

26. *Shui-chu* ewer. Melon-shaped body and cover, with large rod loop handle, tall tubular spout and flat base. The footstalk serves as the handle of the cover with a small loop handle at the side of the footstalk. Grey stoneware with finely crackled green glaze. Height, 165 mm. Late T'ang.

— Excavated at T'ung-kuan-chen and exhibited in Japan, 1965. After **33**, 26.

## C. BROWN-GLAZED WARE

## PLATE 8

27. *Kuan* jar. Ovoid body with a large mouth, short neck and everted lip, everted foot and flat base. Two loop handles on the shoulder. Grey stoneware with a brown glaze over a green one, finely crackled and stained red. Partly flaking,

especially the band of green uncovered by the brown near the base. Height, 103 mm. T'ang.

— Published by Newton, 54, no. 115.

28. *P'ing* vase. Globular body with tall spreading neck, rolled lip, everted foot and string-cutting marked flat base. Greyish white earthenware, with crackled brown glaze, yellowish when it runs thin and stops unevenly above the base. Height 54 mm. T'ang.
29. *Ling* 鈴 bell. Shaped like a ball with an applied band above the middle and a large loop handle on top. The lower part is slit open with circular perforations at each end. A free pellet inside. Greyish white earthenware with finely crackled brown glaze stopping at the horizontal band. Height, 62 mm. T'ang.
30. Human figure. A simple seated figurine of buff white earthenware with a yellowish brown glaze, turning dark brown where it runs thick stopping under the folded arms. Height, 89 mm. T'ang.
- Published by Newton as a lohan, 54, 39.
31. Bird. A bird, possibly a chicken, flapping its wings and spreading its tail, with a conical stand. A sand-tempered stoneware, baked reddish brown and covered with a dark reddish brown glaze, stopping unevenly above the base. Stained red. Height, 62 mm. Late T'ang.

#### D. WHITE-GLAZED WARE

##### PLATE 9

32. *Wan* bowl. Shallow bowl with rolled edge and thirteen elongated spur-marks inside. White porcelain with white glaze. Diameter, 165 mm. Late T'ang.
- Published by Newton, 54, no. 189.
33. *Ho* box and cover. Four lobed square, with slightly domed cover and high round spreading foot-rim. White porcelain with white glaze. Decorated on the cover with an incised floral design. Late T'ang.
- Excavated in Tomb 1 at Shu-mu-ling. After 35, 59.12. p1.2.1.

#### E. BLUISH-WHITE GLAZED WARE

34. *Kuan* jar. Globular body with low neck, rolled lip, bevelled foot-rim and well-trimmed base. White porcelain with transparent glaze, bluish-green when it runs thick, chipped and worn at the edges and stained red. Decorated with two incised narrow grooves on the shoulder. Height, 57 mm. T'ang.

35. *Shui-chu* water ewer. Globular body with small sunken mouth-rim, short tubular spout, loop handle, low bevelled foot, flat base and a relief band encircling the shoulder. Greyish-white curdled stoneware with finely crackled bluish-white glaze, stained red. The glaze stops short above the foot. Height, 59 mm. Five Dynasties.
36. *Ch'ang* 倉 granary. Circular tub-shaped house, with pillars around the wall, standing on a double step base. The front door is filled up with horizontal planks and the lid is shaped like a roof. Buff hard earthenware with creamy white bluish glaze which is crazed and flaking. Height, 114 mm. Five Dynasties.
- Published by Newton as T'ang, **53**, 30; **54**, 42.

## PLATE 10

37. *Ho* box and cover. In the shape of a pomegranate with the calyx as the knob. Flat base and very low foot-rim. White porcelain with *ch'ing-pai* 青白 glaze, mostly decomposed and stained red. Height 55 mm, diameter 59 mm. Late T'ang.
- A similar example in the Kempe Collection (**27**, no. 371) published as Hsing-chou ware.
38. *Teng* 燈 lamp. Globular body with a short straight neck, tall tubular spout, two loop handles on the two sides and a relief band around the body. It was cast standing on a shallow dish with straight spreading sides and bevelled low foot-rim. The disc-shaped cover has a bevelled flat base which fits into the opening of the body. The tube which serves as the spout was split open and inserted through the wall of the lamp for the wick to tap at the oil inside. Greyish white curdled porcelainous ware with *ch'ing-pai* glaze stopping short at the foot-rim. The inside of the body is also glazed. The unglazed parts at the mouth, foot and base of the cover are stained red. Height to top of the spout, 74 mm. Five Dynasties.
39. *Kai* 蓋 lid of a funerary jar. In the shape of a bird sitting on a conical pedestal with a spreading foot. A perforation under the tail. Grey stoneware with a grey-green glaze. Curdling of clay visible on the unglazed surface at the foot. Height, 91 mm. Late T'ang.
40. *P'ing* vase. Slender ovoid body with tall spreading neck and depressed globular mouth, straight lip and flat base. Around the mouth is a band of appliqué pie-rim ornament above three small loop handles. Coarse hard grey earthenware with grey bluish-white glaze. Height, 480 mm. Late T'ang.
- Published by Newton, **54**, 42, who thinks that it should have a lid with the representation of a bird as finial. Such a cover has been described above, no. 39.

## F. TWO-COLOUR GLAZED WARE

## PLATE 11

41. *Kuan* casket and cover. Depressed globular body, lobed with vertical flutings and grooved horizontally in the middle. Large mouth, short lip, high spreading foot-rim. Disc-shaped cover, fluted on the four sides, with a tall cone-shaped knob decorated with six horizontal grooves like a miniature seven-storeyed pagoda. The flat base bears marks of string cutting. Greyish white stoneware with olive green and brown glaze. Bases of the body and cover unglazed. Height to top of spire, 104 mm. T'ang.
42. *Po* bowl. Tub-shaped body with enlarged fluted lip, straight sides, contracting towards the bottom, everted foot and string-cutting marked flat base. Grey stoneware with a finely crackled yellowish green glaze, olive green when it runs thick. Decorated with two rings of brown-glazed spots on the body. Diameter, 81 mm. T'ang.

## PLATE 12

43. *Kuan* jar. Melon-shaped body, rounded shoulder, large mouth, short neck and reverted lip, everted foot and sunken base. Two vertical band handles. The body is lobed with vertical incised lines and a fine concentric band under the shoulder. Traces of string cutting at the base. Iron red stoneware with a dark green glaze over a grey slip, finely crackled and stained red. One of the lobed panels has a splash of dark green. The glaze stops short above the foot-rim, flaking off at the edges showing the grey slip. Height, 75 mm. T'ang.
44. *Kuan* jar. Elongated ovoid body with short neck, everted lip and sunken base. Two vertical loop handles. Greyish white earthenware with a finely crackled yellowish green glaze, stained red and covered with splashes of brown glaze at the two handles. It stops unevenly above the base. Partly flaking off especially around the mouth-rim. Height, 130 mm. T'ang.  
— Published by Newton, **54**, no. 106.
45. *Ho* box and cover. Circular with slightly spreading straight sides, low stepped conical cover and bevelled flat base. Grey earthenware with a finely crackled yellowish green glaze, stained red and decorated with a painted floral design in dark green on the cover. Diameter, 60 mm. T'ang.
46. Fragment of a *hsiao-k'ou* ewer. Ovoid body with tall neck, everted mouth-rim, large loop handle and short octagonal spout. Fine white stoneware with creamy white glaze and painted dark green design. Diameter at mouth, 60 mm. Late T'ang.  
— Excavated at Tung-kuan-chen. After **74**, 60.3.32.

## PLATE 13

47. *Chen* 枕 pillow. Rectangular in shape with a slightly concave top, rounded sides and corners, one of which has a small hole to let the air out in firing. Grey earthenware with a finely crackled pearly grey glaze, stained red. The top surface is decorated with small splashes of dark green glaze forming an abstract floral design. The glaze stops unevenly above the base on which are a few drops of dark green glaze. Height, 77 mm, width, 129 mm. T'ang.

— Published by Newton, **52**, no. 14, **54**, no. 167. A similar example, slightly larger than this, but with geometric design has been published by the Palace Museum in Peking (**9**, no. 12). Cf. nos, 69 and 70.

## G. THREE-COLOUR GLAZED WARE

48. *Yü* water well. Depressed globular body, large mouth and rounded lip, and everted foot and string cutting marked flat base. Grey earthenware with finely crackled yellowish green glaze and painted vertical strokes of brown and dark green glaze. The glaze stops short above the foot-rim and is flaking off in parts. Diameter, 69 mm. T'ang.
49. *Ho* box and cover. Circular body with ribbed spreading sides, bevelled low foot-rim and depressed base. The cover has straight sides with two concentric grooves on the dome. Greyish white porcelaneous ware. The cover is decorated with thin crackled pale green glaze and a painted floral pattern in a darker green (a) and with a large patch of brown glaze on the inside (b). The body has a finely crackled pale green glaze on the outside (c) as well as inside. The glazes on the inside are both better preserved. There are also a few large and small red spots on the unglazed part of the base. Diameter, 72 mm. Late T'ang.

H. GLAZED WARE WITH *yao-pien* 窑变  
TRANSMUTATION EFFECTS

## PLATE 14

50. *Ho* box and cover. Tub-shaped body, slightly contracted on top, with low, bevelled flat base. Dome-shaped cover with conical knob and ring foot. Decorated with three circular grooves, one on the body, one bordering the rim of the cover and a smaller one encircling the base of the knob. Grey stoneware with a crackled yellowish green glaze, stained red and is flaking off. Decorated with dark green glaze in the circular grooves and brown iron spots with greenish brown streaky haloes on the body, cover and knob. Height to top of knob, 93 mm. Early T'ang.
51. *T'u-hu* spittoon. Depressed globular body, contracted neck, wide spreading mouth and reverting lip. Everting foot and flat base with marks of string cutting. Grey



earthenware with streaky green-blue glaze, light brown where it runs thin and transmutation effects in streaky grey. The surface is partly crackled and stained red. The glaze stops unevenly above the foot-rim. Height, 61 mm. T'ang.

52. *Kuan* jar. Ovoid body with a short neck and slightly thickened lip, everted foot and flat base on which are traces of string cutting and sand on which the vessel was fired. Two vertical loop handles. There are some swellings on the surface caused by air bubbles in the paste. Grey stoneware with a finely crackled yellowish green glaze, over a greyish white slip and stained red in burial. There are splashes of dark green glaze on the mouth and neck, running down the body in tear-drops, and between them there are brown iron spots with pink haloes on the shoulder. The glaze has so deteriorated that it flakes off in parts. Height, 94 mm. T'ang.
53. *Kuan* jar. Globular body, short neck and spreading lip, bevelled foot and well-trimmed flat base. Grey stoneware with a finely crackled olive green glaze, stained red, and enriched with two large splashes of streaky glaze ranging from creamy through grey to transparent violet blue on the mouth-rim, neck and body. Only the foot-rim is bare. Height, 185 mm. T'ang.

## PLATE 15

54. *Hu* ewer. Bell-shaped body with short trumpet neck, flat everted foot, vertical band handle and short spout. Fine greyish white paste with green glaze, which had turned by transmutation in the kiln into pale lilac opalescence and patches of feathery mottled bluish green. It is finely crazed and is flaking at several points near the base. Height, 190 mm. T'ang.

— Published by Newton, 53, 27; 54, 40.

## I. GLAZED WARE WITH INCISED DESIGN

55. *Yü* water well. Depressed globular body with large mouth incurling lip, flat guttered base and bevelled foot. Pale grey stoneware with a translucent crazed green glaze running into pale green pools inside and stopping unevenly at the lower part of the vessel. Decorated with incised floral design. Height, 48 mm. Early T'ang.  
— Published by Newton, 53, 34; 54, 37.
56. *Ho* box. Circular straight body with contracted mouth and flat foot base. Cover missing. The body is decorated with a band of carved lotus scroll in low-relief and covered with a greyish white glaze tinged with pale blue. Height, 77 mm. T'ang.  
— Published by Newton, 53, 30; 54, 42.
57. *Kuan* jar. Biconical in shape, large mouth, four loop handles, everted foot and sunken base. The neck is decorated with a pair of incised lines and the shoulder fluted to form a tooth-ring around the edge. Greyish stoneware with finely crackled

kled yellowish green glaze, stained red and partly flaking. Diameter, 54 mm. T'ang.

#### J. GLAZED WARE WITH MOULDED DESIGN IN RELIEF

58. Fragment of a *tieh* saucer with lobed rim. Grey stoneware with yellowish green glaze over a stamped design of butterflies and flowers. Late T'ang.  
— Excavated at T'ung-kuan-chen and exhibited in Japan, 1965. Also published in **74**, 60.3.72. After **33**, 148.
59. *Pei* cup. Six-lobed oval cup with everted round base. A common shape derived from T'ang silver wares, several of which have been discussed by Bo Gyllensvärd (T'ang gold and silver, *Bulletin of the Museum of Far Eastern Antiquities*, 29 [1957], 57-60). Hard buff ware, slipped and covered on the inside with thick green glaze which has a blue transmutation effect where it is thickest, and is finely crazed due to long burial. Decorated with a moulded flower pattern in low-relief on the inside. Length, 89 mm. T'ang.  
— Published by Newton, **54**, 35.

#### PLATE 16

60. *Ho* box and cover. Depressed globular shape with ribbed body and cover, bevelled low foot-rim and a five-petalled flower in low-relief on the cover. White curdled stoneware with finely pitted *ch'ing-pai* glaze on the cover. The glaze on the body is better preserved. Both were stained with red earth. Diameter, 61 mm. Five Dynasties.
61. *Ho* box and cover. Circular shallow body with a flat cover and a sunken base surrounded by a shallow gutter giving the effect of a low foot-ring. Greyish buff stoneware with finely crazed, pale green glaze both inside and outside. Decorated on the lid with a moulded pattern of a bird among peonies. Diameter, 98 mm. T'ang.  
— Published by Newton, **53**, 34; **54**, 36.
62. *Ho* box and cover. Circular with eight rounded lobes around the edges. The cover is slightly domed and decorated with slipped lines at the border and a multi-petalled flower in the centre. The base is slightly concave. White porcelain with creamy glaze, turned brown when it runs thin. Diameter, 63 mm. T'ang.

#### K. GLAZED WARE WITH APPLIQUE DESIGN

63. *Mao-wo* 貓窩 cat house. Bee-hive shaped body with a pear-shaped opening in front and two circular holes on the two sides near the roof. There is an applied

dome-shaped cover on top, incised with a five-rayed star and a knob in the centre, four criss-crossed bands hanging down from the four sides, ending each with a lump of clay forming four legs. A crescent hanging over the front opening, also criss-crossed. It has a rounded base. Grey earthenware with yellow-green and brown glaze, finely crackled, stained red and partly flaking. It stops unevenly at the base. Height, 55 mm. T'ang.

65. *Shui-chu* ewer. A bird-shaped vessel with the head as spout, tail as handle and two appliqué wings on the shoulder in low-relief. Low rounded neck and everted foot-rim and flat base. Grey stoneware with finely crackled yellow glaze and painted with brown patches. Height, 70 mm. Middle T'ang.  
— Excavated at T'ung-kuan-chen. After **74**, 60.3.32.
65. Fragment of a large ewer. Grey fine stoneware with a stamped design of a pair of ducks under a palm tree in an enclosure of lattice work. Covered with brown glaze.  
— Excavated at T'ung-kuan-chen. After **74**, 60.3.31.

## PLATE 17

66. *Hsiao-k'ou* ewer. Elongated ovoid body with curved neck, everted lip, rounded foot, flat base, short octagonal spout and one large and two small triple-stranded loop handles. Yellowish grey stoneware with finely crazed greenish yellow glaze. Decorated with three human figure medallions in low-relief under the spout and the two small handles respectively and covered with dark brown glaze. Cf. **74**, 60.3.72. Height, 243 mm. Middle T'ang.  
— Yeong Collection, Canton City Committee for Cultural Relics. After **5**, pl. 1.

## L. GLAZED WARE WITH PAINTED DESIGN

67. Fragment of a dish. Decorated with painted floral design of brown glaze under yellow. Late T'ang.  
— a common type of potsherd excavated at Liao-chia-fang-ch'ang. After **74**, 60.3.31.
68. *Wan* bowl. Ovoid body with curved wall and spreading lip and everted foot-rim. A part of the wall missing. Grey stoneware with finely crackled green glaze. Decorated with spotted designs in green and brown. Height, 120 mm. Late T'ang.  
— Excavated at T'ung-kuan-chen and exhibited in Japan, 1965 (**33**, 152). After **74**, 60.3.31.
69. *Chen* pillow. Rectangular with rounded ends. Hollow, with an air hole at the back on the right side. Grey stoneware with a finely crackled white glaze. De-

corated with painted floral designs of dark green on top and at the sides. Height, 80 mm. Late T'ang.

— Excavated at T'ung-kuan-chen and exhibited in Japan, 1965. After **33**, 24.

#### PLATE 18

70. *Chen* pillow. Rectangular with rounded ends. The top gently curved and slopes forwards. Hollow with an air hole at the back. Grey stoneware with finely crackled greyish green glaze. The top is decorated with an underglaze painting of a flowering stem in green and brown. There are also sketchy leaf patterns on the sides. Width, 171 mm. Late T'ang.

— Hoyt Collection, Boston Museum of Fine Arts, no. 50.1046, recorded as a Shou-chou 壽州 ware of T'ang (**56**, no. 161); published by Paine (**57**, no. 7) as from Ch'iung-chou 邛州, Szechwan (?) and dated 10th century (?); now identified as from T'ung-kuan-chen, **74**, 60.3.73. After **57**, no. 7.

71. *Hsiao-k'ou* ewer. Globular body with short octagonal spout and everted flat base. Neck and handle missing. Grey stoneware with blue-green glaze and decorated with an underglaze painting of a bird and flower in green and brown. Remaining height, 210 mm. Late T'ang.

— Excavated at T'ung-kuan-chen. After **74**, 60.3.31.

#### PLATE 19

72. *Hsiao-k'ou* ewer. Ovoid body with tall spreading neck, large band loop handle, short octagonal spout, rounded foot and flat base. Greyish white stoneware with finely crackled yellowish green glaze. Decorated with underglaze painting of flower design in green and brown. Height, 166 mm. Late T'ang.

— Excavated at T'ung-kuan-chen and exhibited in Japan, 1965. After **33**, 25.

#### M. GLAZED WARE WITH INSCRIPTION

73. *Tieh* saucer. Shallow with rounded sides, spreading lip, everted foot and flat base bearing string cutting marks. Greyish white earthenware with crackled yellowish green glaze, stained red and partly flaking. Two characters, reading *ch'u sheng* 出生 written inside with brown glaze. Diameter, 84 mm. T'ang.

#### PLATE 20

74. *Wan* bowl. Conical shape with spreading lip, short everted foot and sunken base. Five lobes are indicated by five nicks in the rim. There is a ring in the bottom corresponding to the base, enclosing four spur-marks and a character *Ch'i* 吉, in low-relief. Iron red earthenware with a finely crazed yellowish green glaze, stained red in the crackle. The glaze on the outside has so deteriorated that it is flaking off. The base is left bare. Diameter, 185 mm. T'ang.

75. *Hsiao-k'ou* ewer. Globular body with short octagonal spout, two loop handles. Part of the mouth-rim and the large handle are missing. Grey stoneware with finely crackled yellowish green glaze and decorated with three medallions of floral and animal designs enclosing the character *Chang* 張 in low-relief. They are covered with dark brown glaze. Height, 225 mm. Middle T'ang.  
— Excavated at T'ung-kuan-chen. After 74, 60.3.31.
76. *Ho* box and cover. Circular with rounded sides, low dome cover and concave base slightly raised around the edges. White porcelain with finely crazed transparent bluish white glaze stained red in burial. The glaze stops unevenly around the base in which is a character in faint relief. It reads *Liao* 廖 presumably the name of the family or shop that ordered the container. Diameter 50 mm. Five Dynasties.
77. *Ho* box and cover. Circular body with slightly spreading sides and concave base, fitted with a low dome cover. Greyish white porcelain with finely crazed transparent bluish white glaze stained red in burial. Decorated with moulded fine vertical ribs and a discoidal floral pattern on the cover, giving a basket effect. A character *Cheng* 鄭 in faint relief appears at the base, presumably also the potter's family name. Diameter, 65 mm. Five Dynasties.

## V. Ch'ang-sha pottery in T'ang ceramic art

The investigation of T'ang tombs in Ch'ang-sha and the two ceramic centres in its vicinity has brought to light a fairly complete range of archaeological data. This does not mean that everything reported is above criticism. A few of the accounts are disappointingly brief and some of the descriptions amateurish and vague. But on the whole the corpus of new material is rich enough to throw new light on the art of this region. Those who are already familiar with the wares are likely to find hitherto unknown information to delight and instruct them. The significance of these new materials becomes even more evident when they are viewed against the background of T'ang ceramics as a whole (cf. 17; 75; etc.).

Of all the ceramic wares produced in the T'ang times, the best known are no doubt the *san-ts'ai* 三彩 three-colour glazed tomb wares. They include models of daily utensils and household furniture as well as representations of animal and human figures, and are characterized by colourful glazes which are attractive and handsome, and gorgeous forms which are strong and monumental. Heralded as a great achievement of the T'ang potters, they have found prominent places in practically every leading museum in the world, and a great amount of literature has been produced on the subject (1, 2, 20, 26, 30, 47, 49, 61, 71 etc.). However, as a result of recent excavations in China it is now clear that this type of pottery has a rather limited distribution, both in time and space. It was popular only in a few central areas, especially around Sian in Shensi, Lo-yang in Honan and T'ai-

yuan in Shansi (many reports in **35** and **74**). In the neighbouring provinces of Shantung (**65**), Hopei (**35**, 59.7.352) and Hupei (**74**, 56.6.79), only a few examples have been encountered and none at all in the rest of China. So far only two T'ang kilnsites have been found to have produced this type of glazed pottery. They are the Hsiao-huang-yeh 小黃冶 in Kung-hsien 鞏縣 (**74**, 59.3.56-58) and Hsi-kuan-yao 西關窑 in Mi-hsien 密縣 (**74**, 64.2.54-62; 3.47-55, 45), both to the east of Lo-yang in north-western Honan. They might have supplied the demands in these northern centres.

The coloured glazes of the T'ang period could have been developed from the green or reddish brown lead glaze widely used in the Han times. It continued to be applied to mortuary objects as well as to the bricks and tiles for palaces and temples (**36**, 38-39). But it was not until the end of the Early T'ang that a wide range of new colours began to appear and leapt into fashion. This was in Middle T'ang when the dynasty was at its height and the development could have been inspired by a desire to rival the use of painting on mortuary objects which had been in vogue since the Six Dynasties. The *san-ts'ai* style lasted, however, only about a century and so was almost completely out of favour in the Late T'ang period.

The T'ang *san-ts'ai* industry was indeed a curiosity developed to meet the demand of a fleeting fashion and it could only be short-lived. One of its contributions to the ceramic art was the manipulation of the coloured glazes. By mixing and dappling the glazes were freely variegated with mottled, streaked and speckled effects giving a most colourful result. Being far away to the south of the Yangtse, Ch'ang-sha seemed to have been outside the influence of this northern fashion. The potters were familiar with the soft lead glazes (**54**, 43) but the colourful *san-ts'ai* combination was conspicuously absent. It is interesting to note that the Ch'ang-sha potters were also keen on glaze manipulation. Working with a calcium glaze which is harder to produce than the lead glaze, they used techniques which were necessarily different.

The production of calcium glaze as practised in Ch'ang-sha may be regarded as an experimental stage of the ceramic industry. Being medium fired the resulting colour ranges from yellow to green, both being rather pale and slightly translucent. They serve as an admirable background for any designs of a darker colour. By painting under the glaze and transmutation in the fire, the Ch'ang-sha colour-glazed wares achieved a totally different effect from the *san-ts'ai* ware of the north. At their best they have a charm of their own, characterized by a calm elegance, simple and refined. Underglaze painting is probably the unique contribution of the Ch'ang-sha potters to the T'ang ceramic art.

Underglaze painting was not a monopoly of Ch'ang-sha. The technique was also familiar to the potters at Ch'iung-lai 邛崃 in Szechwan (**12-14**; **23**). The similarity of the painted glazed wares from these two factories is so obvious that Feng Hsien-ming inclines to think that the Ch'iung-lai industry was under the influence of Ch'ang-sha (**74**, 60.3.74). This is quite possible because technically the former was in a higher stage of

development than the latter. Mostly covered with a feldspathic glaze, the Ch'iung-lai pottery was usually fired in a higher temperature and, therefore, it is harder than most of the Ch'ang-sha wares. Besides, the painted designs are simple and primitive in style, scarcely bearing comparison with the sophisticated naturalistic drawings of the Ch'ang-sha ewers and pillows described in the preceding chapter.

The transmutation effects on the Ch'ang-sha glaze have been noted. Dr Newton (53, 27) is of the opinion that they "were the results of careful planning". It should be noted, however, that they appear in more varieties than one which can only be the results of an experimental stage. The most common type is a deep green, which had turned blue in firing. Occasionally the translucent greenish straw coloured glaze would become pinkish or greyish opalescent in places. There are also such unusual effects as "patches of rather streaky dense bluish green" or brown spots surrounded with pink haloes, both more or less reminiscent of the *Chun* 鈞 glaze of the Sung times. The most accomplished decoration of this kind is made by superimposing a phosphatic glaze over the dark green, resulting in patches of streaky glaze ranging from cream through grey to turquoise blue after firing. This procedure, producing better patterns, must have been quite easy to control, as it was widely used by the T'ang potters. In Honan this type of phosphatic glaze was successfully applied on vessels with dark brown glaze as the background. The contrast of the two colours on this ware which is generally described as "T'ang Chun" 唐鈞 gives a rather strong and lively effect. The technique was also practised by the potters at Ch'iung-lai in Szechwan, where the streaky grey pattern was superimposed over a greyish green glaze. As there was not much contrast between these two colours, the ware was less attractive than that of Honan. The dark brown glaze was known in Ch'ang-sha but it is interesting to note that it did not serve here as a background for the phosphatic glaze. The Hunan potters seemed to prefer having it on dark green, giving a marked contrast in colouring. The resulting effect is quite different from the "T'ang Chun" of Honan. It has a charm of its own, characterized by soft delicacy and warm elegance. The use of the phosphorus glaze was common in the T'ang times, but its origin remains to be investigated.

The major achievement of the T'ang ceramics was the development of porcelaneous stoneware and porcelain. It is now generally accepted that the T'ang potters were able to produce porcelain with properties very close to the modern standard (18). The most advanced were the *ch'ing-tz'u* 青磁 blue-green wares of Yueh-chou in Chekiang (24; 25) and white wares of Hsing-chou in Hopei (44; 45). The porcelaneous wares with green feldspathic glaze, better known in the West as celadon ware, reached a state of technical perfection long before the beginning of T'ang. By the time of the Six Dynasties they were produced in two different traditions. In the north, centred on Honan and Hopei, the glaze was usually thick forming pools and mottles with a glassy appearance, while in Kiangsu and Chekiang in the south a thinner glaze was applied evenly over the surface, showing a better control in the firing. The two traditions continued to develop in their own ways into Sui and T'ang. During this period, the southern industry seemed to have been satisfied with its earlier success and to be rather conservative. Apart from a fair number which

may be recognized stylistically as T'ang, the majority are still in the tradition of the Six Dynasties. Recent archaeological investigations in China have confirmed that the industry was concentrated in Yueh-chou in Chekiang (6; 7; 8; 10; 39) and it enjoyed a wide market in China and abroad. Potsherds of the T'ang Yueh ware are common in the 8th-9th centuries sites as far west as Egypt in North Africa. (26; 28; 29; 30; 32; 48; 62; etc.) It was not until the Late T'ang and Five Dynasties that some new improvements were made. The *pi-se* 秘色 ware of Shang-lin-hu 上林湖 in Yü-yao-hsien 餘姚縣 serves as a fine example. The vessels are usually well-potted and fired at high temperature and the glaze is smooth. The most notable colour has a bluish tint in the green. In addition, they are decorated with incised or carved relief floral and animal patterns typical of the Late T'ang fashion. The decorative style became so popular that it was widely practised by potters in other parts of China (4; 11; etc.). The factory at T'ung-kuan-chen was no exception. Some of the Ch'ang-sha pottery decorated in this way may be taken as a result of this influence from Yueh-chou.

The Sui-T'ang potters in north China were more progressive (22; 38; 66; etc.). They seemed to have been inspired by a common objective which was to produce a white ware. It started probably with the development of a transparent colourless soft glaze which was successfully applied to the white body of kaolin paste or slip. This was evidently part of the great movement in the production of the gorgeous coloured glazes mentioned above. In the beginning the glaze appeared yellowish which was caused by the presence of a small amount of iron, but soon a pure white pottery was made. The experiment was also taken up by the potters of the porcelaneous wares and as a result the blue-green feldspathic glaze became paler and paler until it was pure white, warm and creamy in texture. Being high-fired, the transparent glaze so fused with the paste that it formed a vitreous body, hard, translucent and resonant to the tapping of a finger. By the time of Middle T'ang, a white porcelain in the modern sense of the word was introduced. Some of the vessels which have been recovered in recent years are so thin that light can be transmitted through their walls. This is known as *t'o-t'ai* 脫胎 "egg-shell" porcelain.

In the T'ang literature white wares of this period were said to have been made at Hsing-chou in Hopei and at Ta-yi 大邑 in Szechwan. Although no ancient kilnsite of the porcelain has yet been found in these two regions T'ang white ware kilnsites have been investigated at Ch'u-yang 曲陽 in Hopei; T'ang-yang 湯陽, Kung-hsien 鞏縣, Mi-hsien 密縣, Teng-feng 登封 and Chia-hsien 郟縣 in Honan; T'ung-chuan 銅川 in Shensi; Hsiao-hsien 蕭縣 in Anhui; Ching-te-chen 景德鎮 and Chi-chou 吉州 in Kiangsi; and at Ch'ao-chou 潮州 in Kwangtung (35; 74). There were also large collections of T'ang white wares excavated in China and abroad to testify that white porcelain was in common use in the T'ang times (44; 45). Among these is also a small group of white ware from Ch'ang-sha reminiscent of the Hsing-chou ware, but after careful study Mr Ch'en Wan-li concludes that it was a local product because the paste, glaze and shapes are all of inferior quality to those of its counterpart in North China (74, 54.9.97-98). The white plate (no. 32) which was fired on a multi-legged stand seems to illustrate his points clearly.



Towards the end of the T'ang Dynasty there arose yet another important ceramic centre in the south. In Kiangsi a new type of white porcelain with a *ch'ing-pai* transparent pale blue glaze was invented and has been found to be common in many parts of China. The production at several sites in Jao-chou 饒州 and Chi-chou 吉州 has been investigated (3; 16; 35; 74). The technique of production was soon taken up by potters in other provinces, especially Szechwan and Kwangtung. It was probably in the Five Dynasties that the Ch'ang-sha potter also began to produce a *ch'ing-pai* ware. It appears in two types. The more common one is made of a coarse paste fired in low temperature and covered with an opalescent greyish blue glaze, but the finer example is reminiscent of the *ch'ing-pai* porcelain from Jao-chou. It has a fine thin body and a transparent pale bluish glaze. In some cases it would be almost impossible to differentiate the local product from the imports from the neighbouring province.

As a whole the T'ang pottery represents a transitional phase in the development of the art in China. It was in this period that the foundation for the manufacture of porcelain was laid. Through numerous experiments in various parts of the country many technical discoveries and improvements were made. They were accompanied by the cultivation of a sure and sensitive taste, paving the way for its brilliant career in the following dynasties. There is no doubt that the Ch'ang-sha pottery discussed above was in the main stream of this development. Like all the T'ang factories, the industry was founded in the Six Dynasties tradition and engaged basically in the production of *Ch'ing-tzu*, the only type of porcelaneous ware known in China at that time. The pottery was decorated chiefly with a calcium glaze, green, yellow or brown in colour, though several soft lead glazes were also used. It was probably after the Middle T'ang that new techniques which had been developed in other centres began to be introduced. They included not only the manufacture of white and bluish white wares but also the use of the phosphatic and feldspathic glazes and the transmutation effects in decoration. The most outstanding achievement, however, was the invention of the under glaze painting which set a new style and directed Chinese ceramic art into another possible channel of development. In this respect the Ch'ang-sha pottery, though a local industry, indeed makes a unique contribution to the history of Chinese ceramic art.

### List of figures

FIG. 1 — Some green-glazed vessels with incised designs from Sui tombs in Ch'ang-sha

1. *T'u-hu* 唾壺 spittoon.
2. Five-legged *lu* 爐 censer on a dish.
3. *Teng* 燈 lamp.
4. *Yü* 盂 water well.
5. *Ho* 盒 box.
6. *Yen* 硯 ink-slab.
7. *Tou* 豆 pedestalled cup.
8. Multi-handles *hu* 壺 vase.

— after Hunan Provincial Museum, 31, 95-6; 35, 66.4.206.

FIG. 2 — Some pottery articles from Early T'ang tombs in Ch'ang-sha

1. Ch'i-p'an 棋盤 chess-board.
  2. T'ieh 碟 saucer.
  3. An 案 table.
  4. Fu 釜 cooking pot.
  5. Hu vase, green-glazed stoneware.
  - 6-7. Pi 筆 writing brushes.
  8. Tsao cooking range.
- excavated at Niu-ko-t'ang 牛角塘, after 35, 64.12.634.

FIG. 3 — Some pottery, porcelain and bronze vessels from T'ang tombs in Ch'ang-sha

- Earthenware —
- 1, 2, 8. Hu vase.
  - 3, 13. Hsi bowl.
  - 4, 22, 24. T'ieh saucer.
  - 6, 7, 15, 20, 25. T'an jar.
  - 10-12. Pei 杯 cup.
  14. Tou 豆 stemmed cup.
  - 16, 23. Wan bowl.
  17. Five-legged lu censer.
  19. Yü water well.
- Porcelain —
- 5, 21. Wan bowl.
  18. T'ieh saucer.
- Bronze —
9. Hsi bowl
- after 35, 66.4.207.

FIG. 4 — Some pottery vessels from Five Dynasties tombs in Ch'ang-sha

- Earthenware —
- 1-3. P'ing vase.
  - 4, 6. Kuan 罐 jar.
  - 5, 8, 13. Yü water well.
  10. T'an jar.
  14. Hu ewer.
- Porcelain —
- 7, 9, 11, 12. Wan bowl.
- after 35, 66.3.161.

FIG. 5 — Some pottery vessels from a Five Dynasties dumping pit in Ch'ang-sha

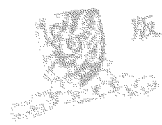
- 1-4, 11. T'ieh saucer, with yellow or green glaze.
  - 5-7, 9, 10, 13. Wan bowls, with green glaze.
  8. P'an dish, with green glaze.
  12. Pei cup, with yellow glaze.
  14. Po 鉢 bowl, white porcelain.
  - 15, 19, 23, 28. T'an jar, with yellow or green glaze.
  - 16, 17. Yü water well, with yellow or green glaze.
  18. Ho box, with yellow glaze.
  - 20, 22. Kuan jar, with yellow glaze.
  - 21, 24. Hu ewer, with dark brown or bluish green glaze.
  - 25, 26, 30. Hsi bowl, with yellow or brown glaze.
  27. Nien-ts'ao 碾槽 milling trough, coarse stoneware.
  29. Po shaped bowl, stoneware.
  31. Yung 瓮 jar, with brown glaze.
- after 35, 65.9.484-5.

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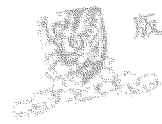
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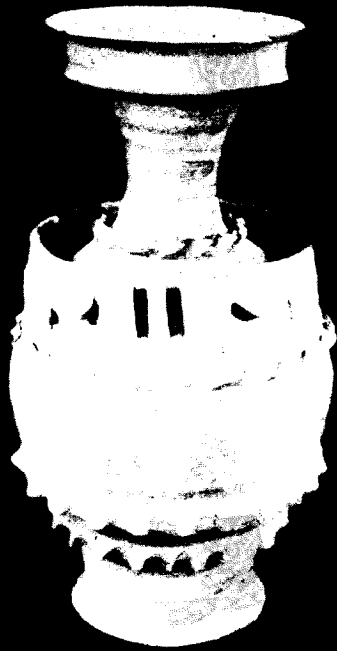
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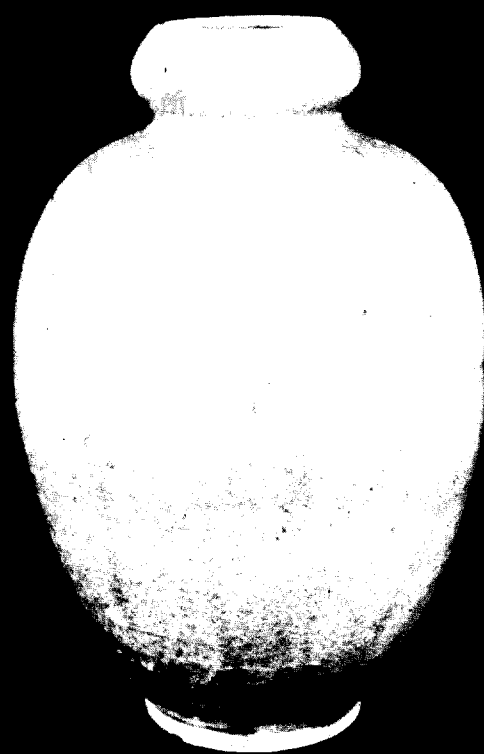
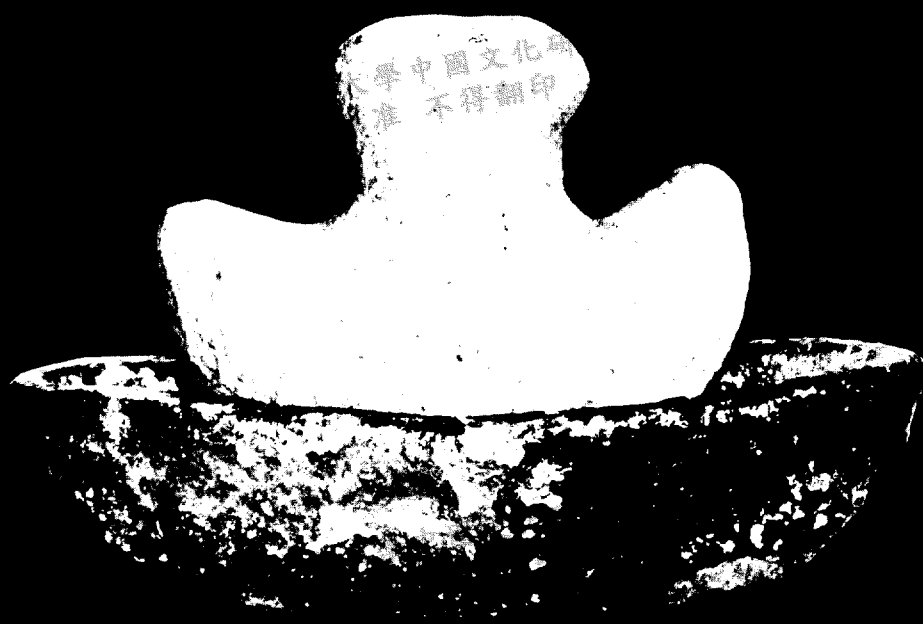
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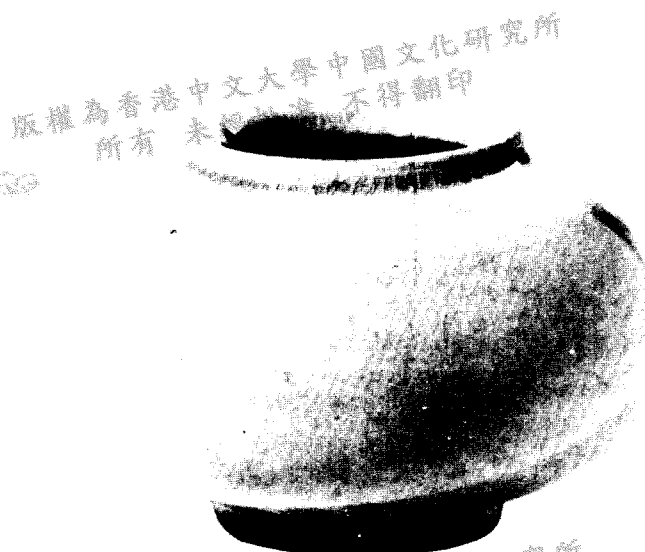
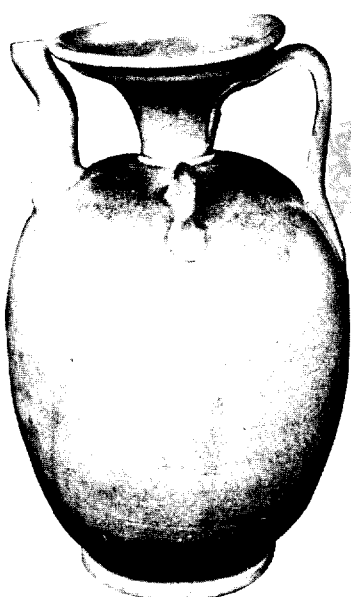


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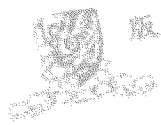


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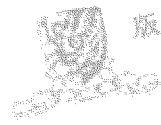


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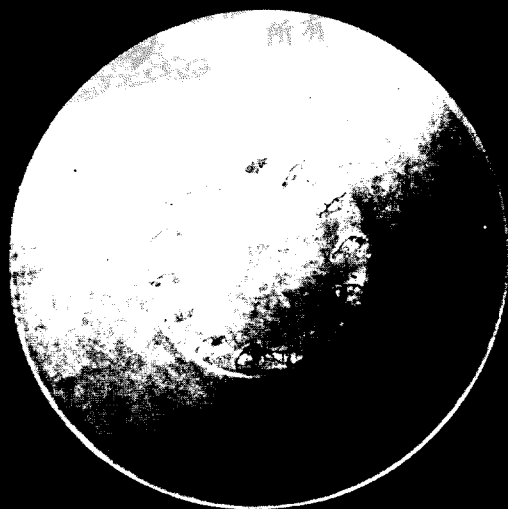


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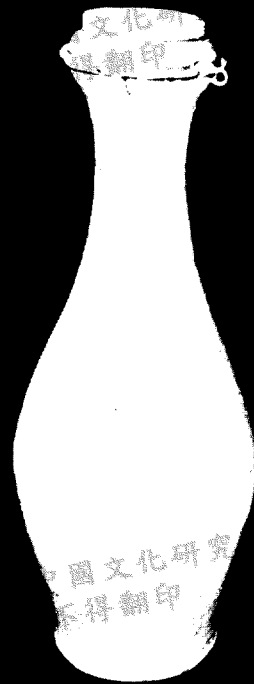
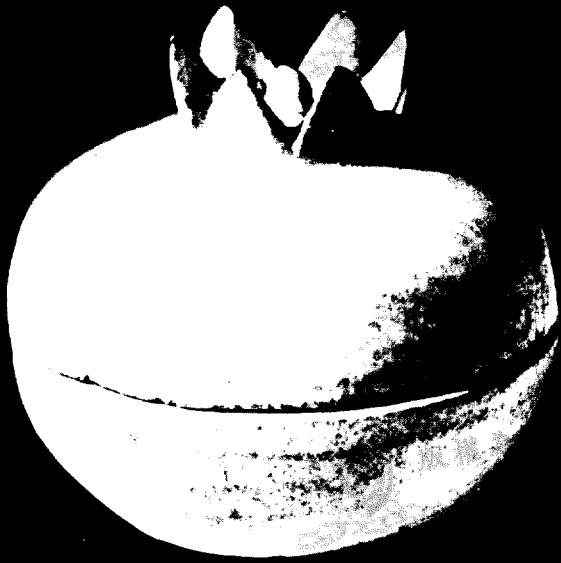


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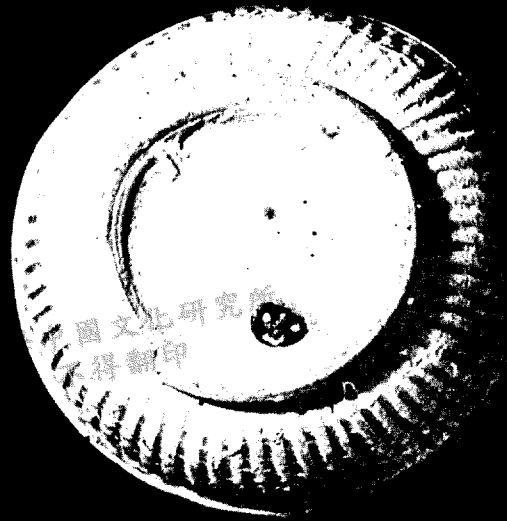
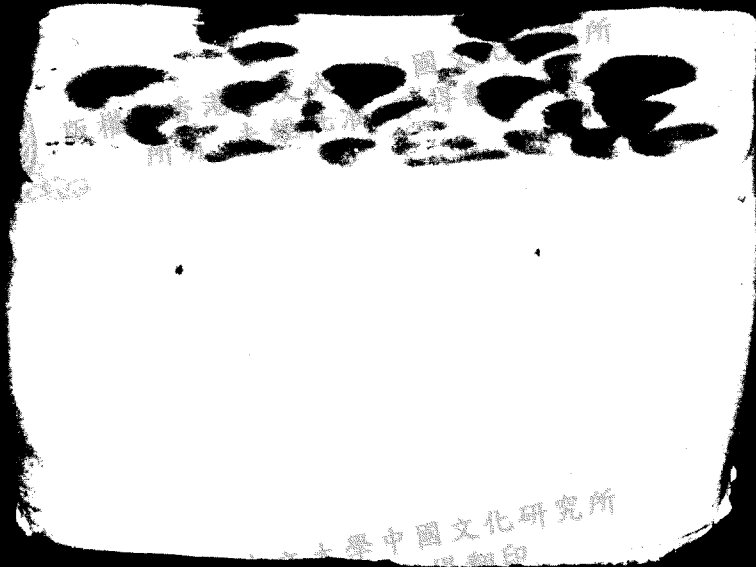


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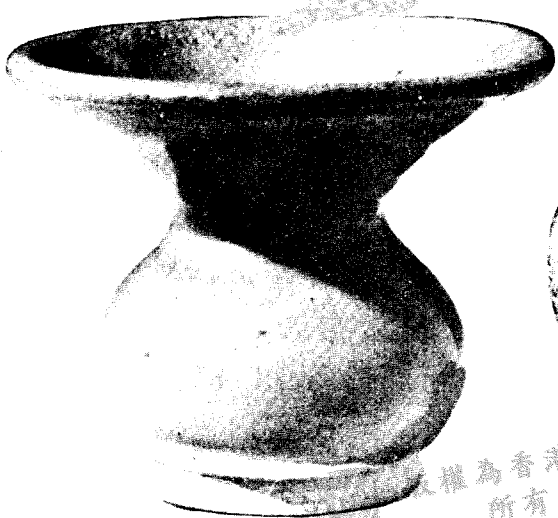
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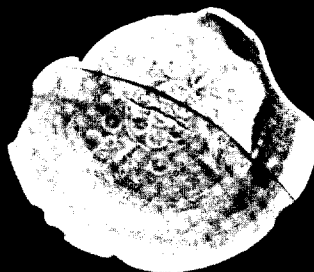
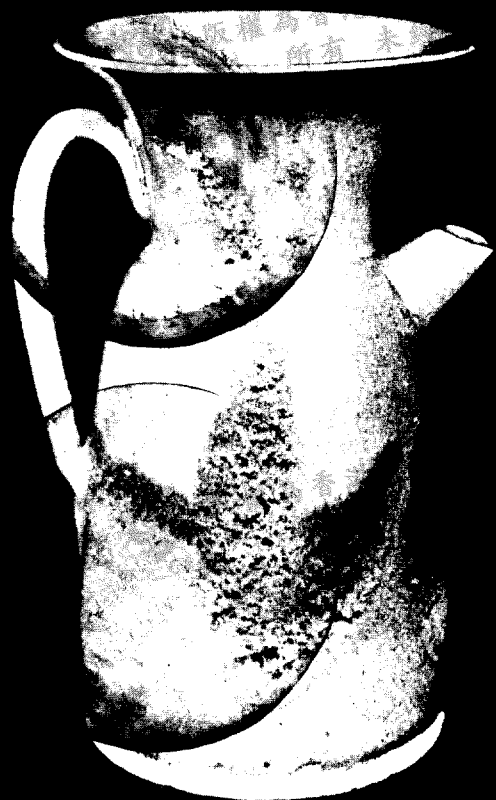
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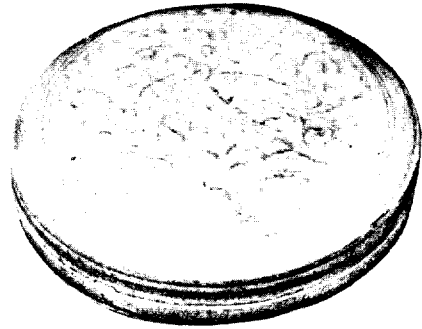
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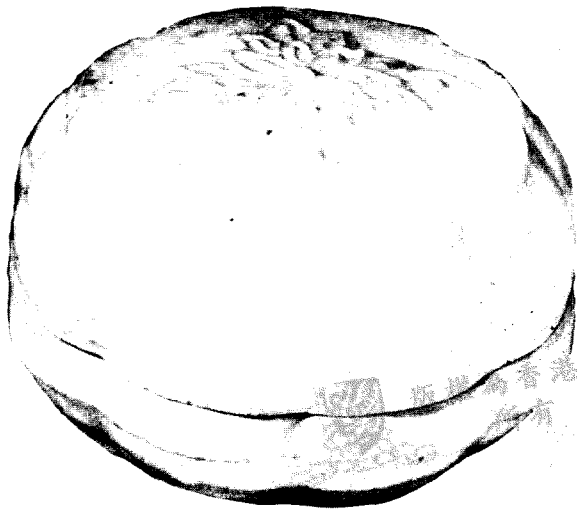


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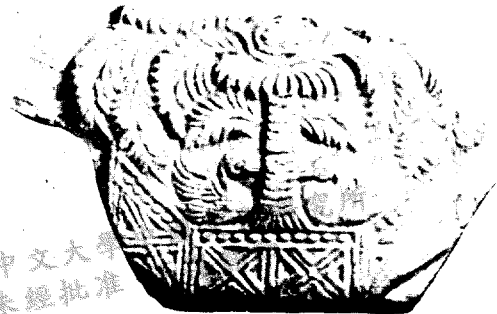
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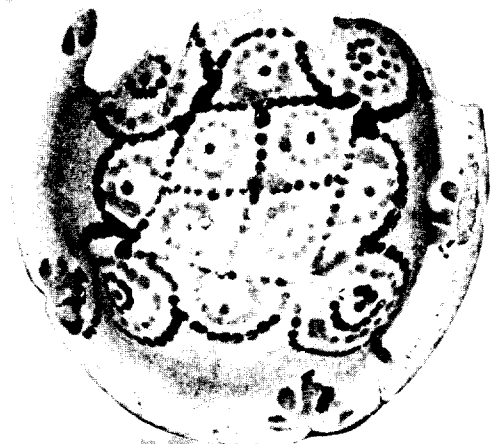
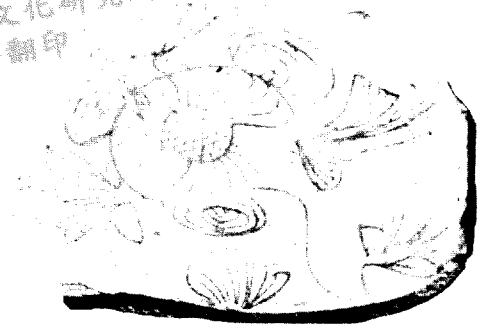


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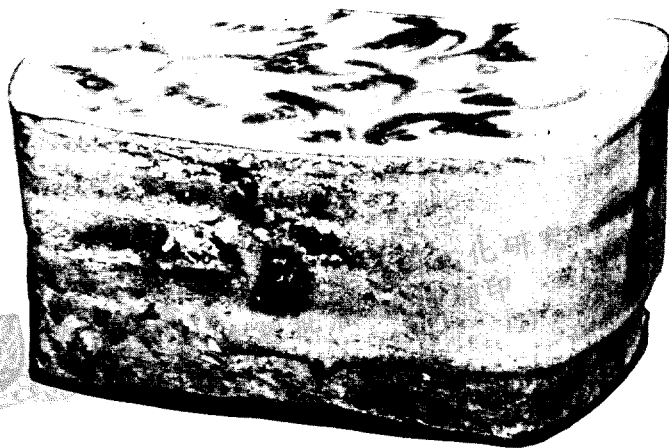
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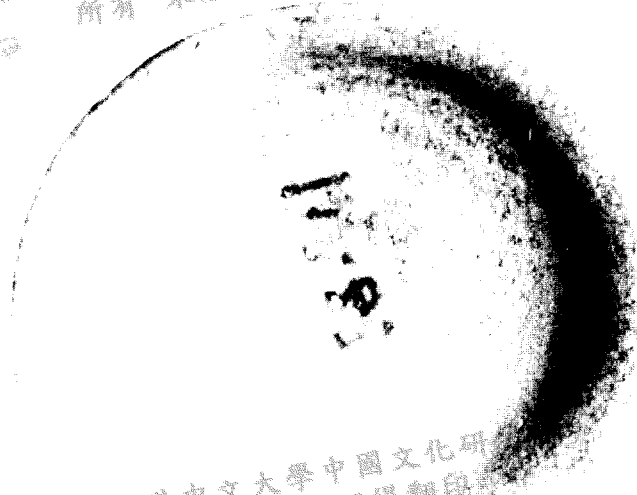




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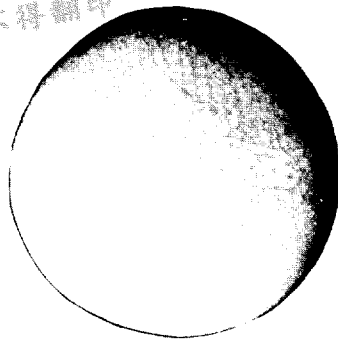
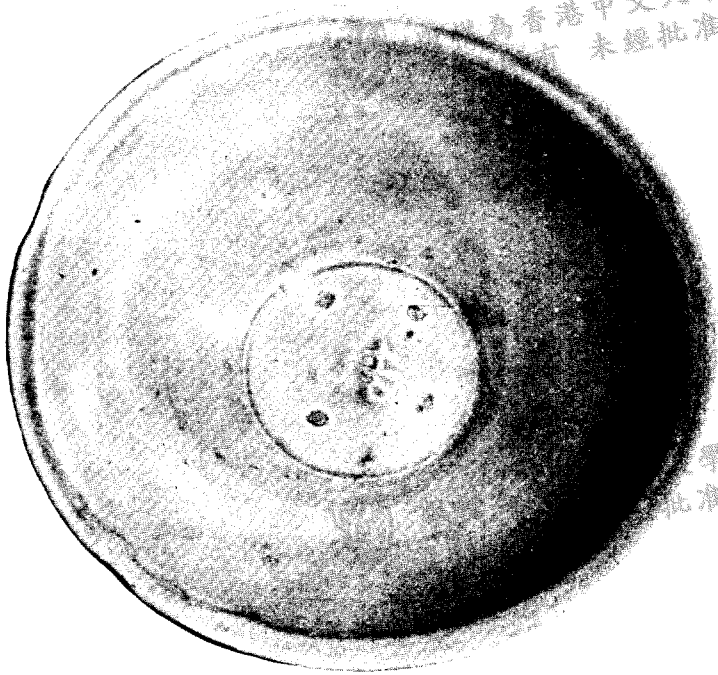
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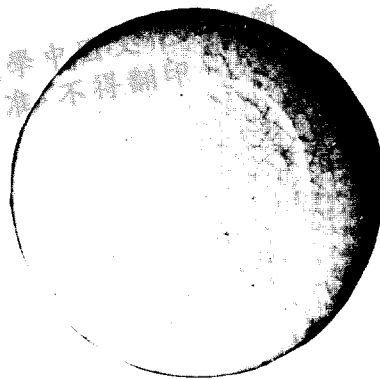
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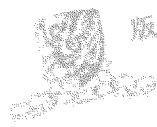
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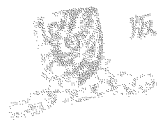


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74	76
75	77



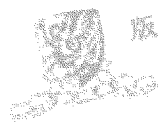
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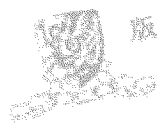
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# FIGURES

1-5

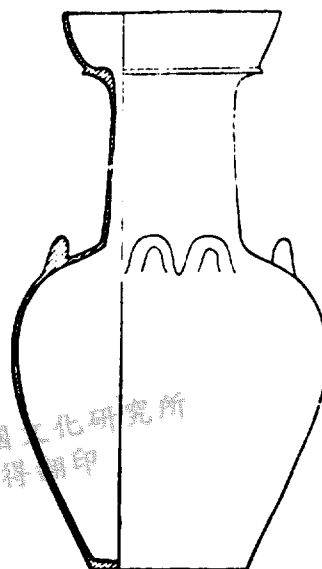
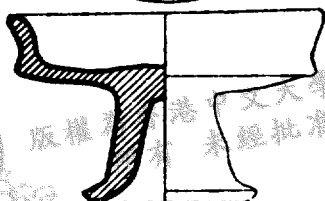
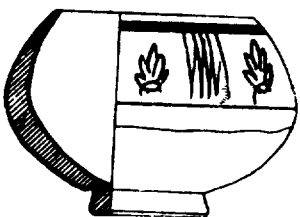
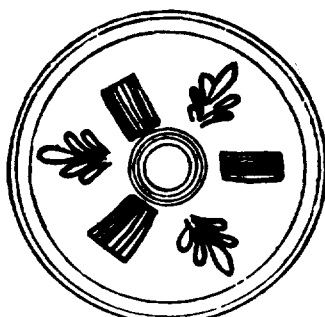
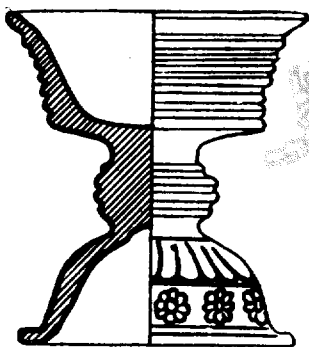
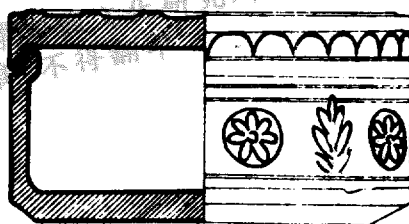
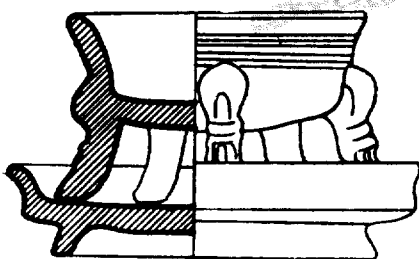
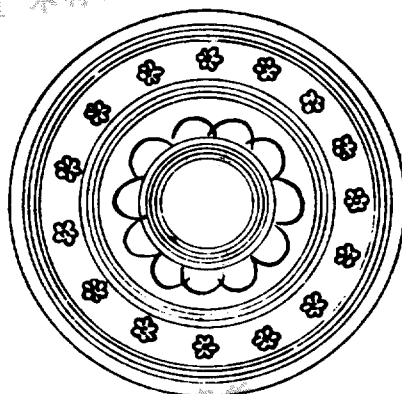
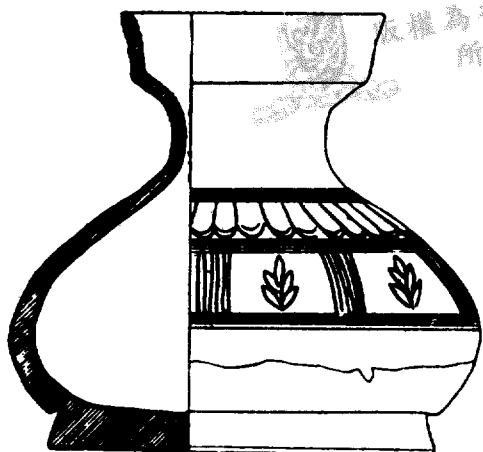


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Fig. 1



1	5
2	6
3	7
4	8

Fig. 2



1	2
3	4
6	5
	8

Fig. 3

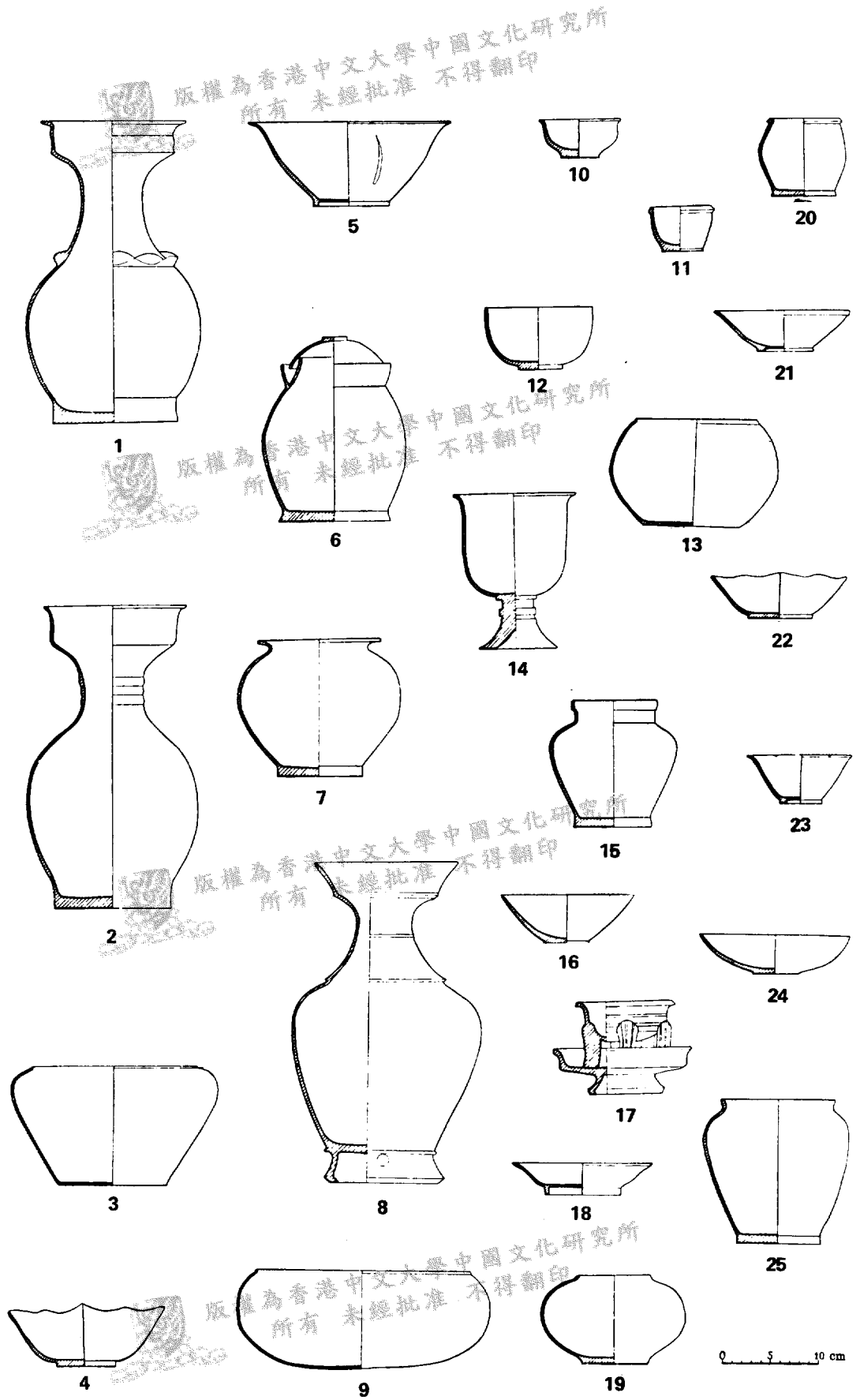
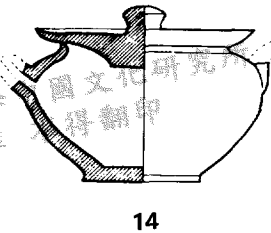
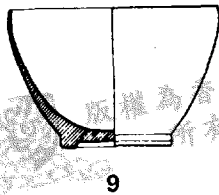
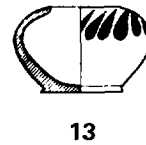
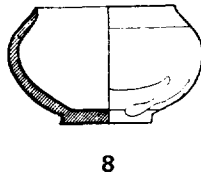
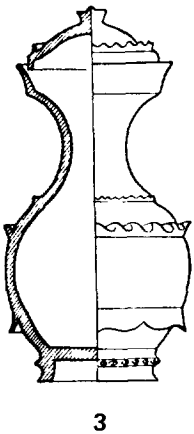
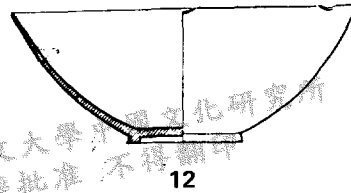
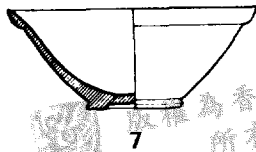
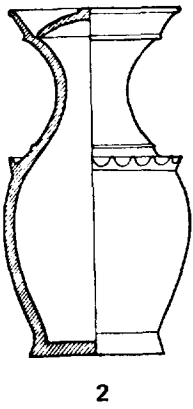
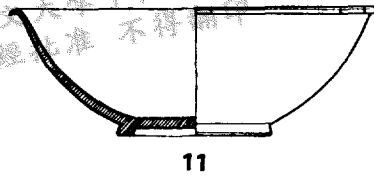
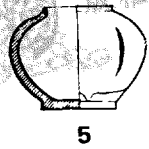
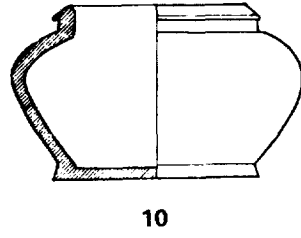
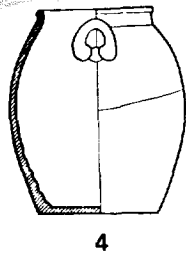
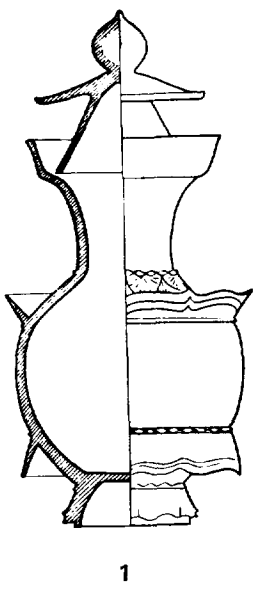


Fig. 4



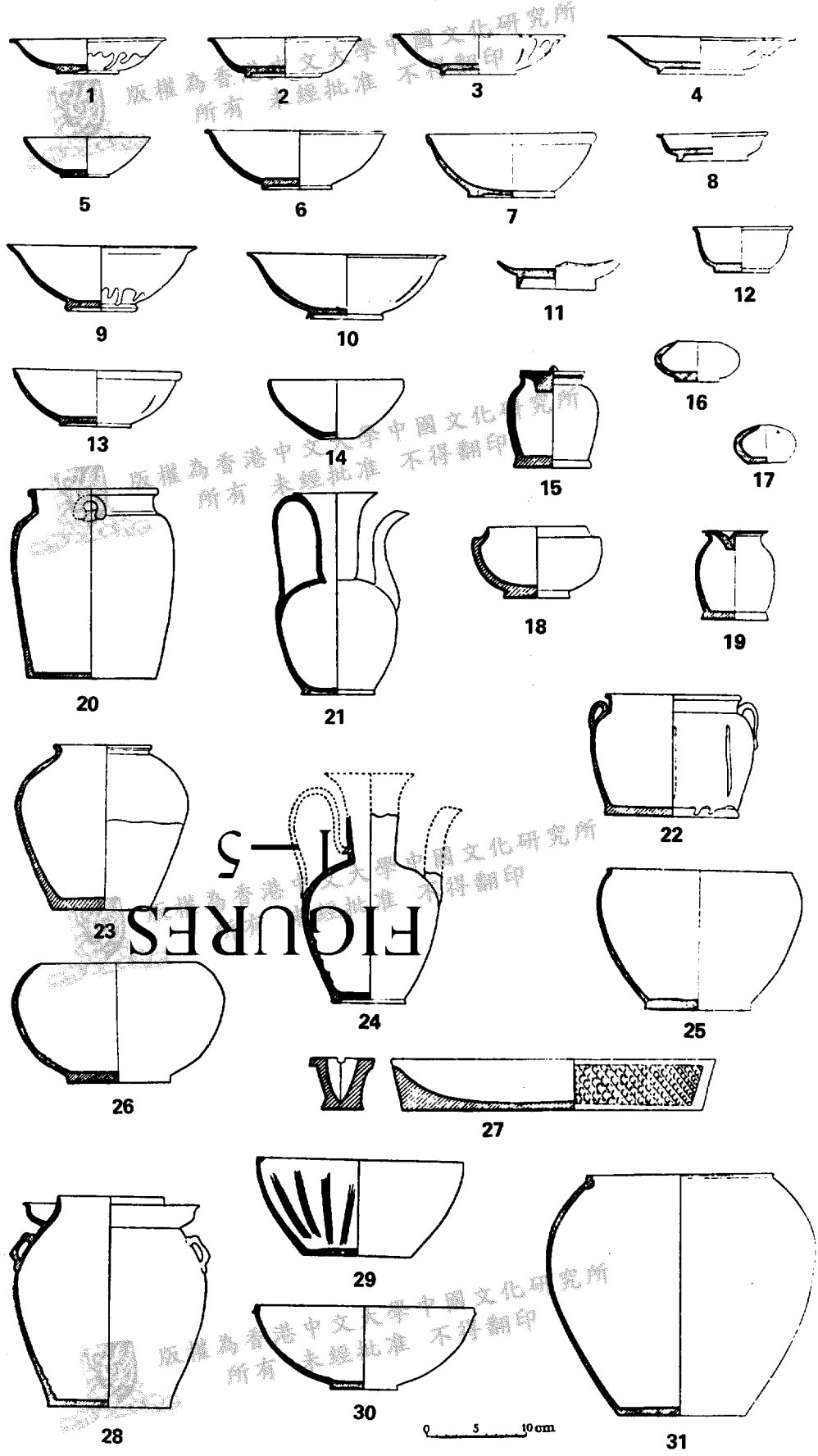
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Fig. 5





# 長沙的唐代陶瓷

(摘要)

鄭德坤

長沙是華南的一個重鎮，歷史悠長。在戰國時是楚的都城，秦時改爲長沙郡，西漢時是長沙國都，東漢時屬長沙郡。其後雖然有時爲州郡，有時爲王國都城，可是始終是長江以南文化中心之一。民國以來爲湖南省會，現在改爲獨立市，市區包括附近數縣，範圍尤爲廣濶。

**一 長沙唐陶的搜集** 抗戰期間，長沙時常發現古墓。這些多數是戰國、秦、漢的墓葬，出土古物考古藏家爭相搜集，著錄研究，盛極一時。戰後鄉人繼續搜掘，發現隋、唐、五代墓葬尤夥，遺物以陶器爲大宗。唐時湖南以岳州青瓷著名，唐墓古陶多帶青釉，因此相傳爲岳窯器皿。流運香港求售，董估藏家，競相選購。據作者所知，當時專事搜集者有醫務總監牛頓大夫，港大教授侯寶璋博士，慎德堂主人楊銓先生及木犀女主人小匉夫人諸氏。牛頓大夫所藏最富，大小粗細約數百事，所著論文五種，頗引學術界的注意。

最近二十年來，大陸人民政府提倡研究古代文物，各地博物館紛紛成立，以資保管。田野發掘亦繼續進行。長沙一帶經湖南省博物館及考古研究所的調查研究，成績卓著。刊載於文物、考古、考古學報及其他專刊的報告論文多不勝舉。本文目的是希望將這些材料歸納起來，作一比較有系統的介紹。因爲雜誌圖片多數迷糊不清，無法複製圖版，本文附圖除採自若干報告圖版外，多以其他藏家標本圖片，作爲補充資料。

**二 長沙唐墓的發掘** 長沙唐代古墓調查發掘所得不下數百座。就本文範圍而言，約可分爲五期如下：

第一、隋——以黃土嶺、黃泥塘、野坡及赤峰山諸地隋墓爲代表。出土陶瓷以青瓷爲主，器形、製作及裝飾均具南朝陶器作風。

第二、初唐——以牛角塘、烈士公園、黃土嶺及左家塘諸地唐墓為代表。出土器皿仍以青瓷為主，製作較隋器笨拙簡陋。

第三、中唐——以絲茅冲、左家公山、紅蓮塘、雨花亭、容園及魏家堆諸地唐墓為代表。出土器物，青瓷之外有白釉、藍釉、及二彩、三彩等器。

第四、晚唐——以黃泥塘、柳家大山、小林子冲、樹木嶺、及容園諸地唐墓為代表。出土陶瓷以窯變及釉裏彩繪器皿最為特出。

第五、五代——以南郊一帶五代墓及烈士公園灰坑為代表。出土陶瓷種類繁多，青瓷、白瓷、青白瓷之外，仍有釉裏彩繪等器皿。

長沙青釉經香港政府化學師達利氏化驗，認為是一種以石灰為熔劑的石灰釉。石灰劑高，可用低火燒成。這種陶器釉厚色亮而容易崩裂。石灰劑低，則燒製需要高度火焰，成品是堅硬的炆器，釉薄色潤。由此可知長沙唐代陶業尚在試驗階段。這種炆器可以說是瓷器的先導。

### 三 長沙唐窯遺址的調查 長沙附近唐代古窯經調查可考的有二。分述如下：

第一、湘陰唐窯遺址——遺址離長沙北三十五公里，位湘江入洞庭湖三角洲西岸。調查地點為窯頭山、白骨塔、及窯滑里三處。出土器皿以青黃二色釉陶為主。後期加燒白釉。湘陰唐時屬岳州，故其出品亦可稱為岳窯。

第二、銅官鎮唐窯遺址——銅官鎮舊屬望城縣，近歸併長沙市。遺址居湘江東岸，離市城約二十五公里，離湘陰僅十公里。調查地點有六：挖泥堰、藍家坡、廖家房場、都司坡、長坡壩及胡家壩是也。各地點出土陶瓷碎片及窯具略有出入。初期出品與湘陰窯器，無甚分別，其同出一系統甚明。後期因技術改進，器皿、造形、釉彩、裝飾以及烘燒方法都極進步。出品運供鄰近各地外，並且遠銷他省及國外。浙江、安徽及高麗出土的銅官鎮陶瓷，可為證明。長沙唐墓明器也都是這兩窯的出品。

銅官鎮遺器每有陶匠姓氏刊印器上。例如高麗出土酒壺有「卡家小口天下有名」及「鄭家小口天下第一」諸銘，可知銅官鎮唐窯是民間家庭工業。長沙出土器皿尚有「鄭」、「張」、「廖」諸姓，足見各家出品互相競爭的劇烈。

四 長沙唐代陶瓷的種類 綜觀長沙唐墓及窯址所得遺器，據其燒造火候、釉彩色澤及裝飾樣式，約可分為十三類如下：

A、無釉陶器——火候低者為瓦器，高者為炆器。

B、青釉陶瓷——色澤由淺黃至深綠不一。

- C、褐釉陶瓷——色澤由淺黃至褐黑不等。
- D、白釉陶瓷——火候高者為白瓷。
- E、青白陶瓷——色澤由灰白至淡青不一。
- F、二彩陶瓷——淺色釉加深色斑點。
- G、三彩陶瓷——淺色釉加深綠及黑褐斑點。
- H、窯變陶瓷——窯變色澤不一；或加磷素釉水，燒成釉上灰藍斑紋。
- I、劃紋陶瓷——器上刮劃圖案，然後加釉。
- J、浮雕陶瓷——器上刊刻浮雕花紋，然後加釉。
- K、印貼陶瓷——器上加貼浮雕印紋，然後施釉。
- L、釉裏彩繪陶瓷——釉下先施彩繪圖案，然後加釉。
- M、銘文陶瓷——釉裏書寫，陰文刊刻，陽文模鑄，形式不一。

**五 長沙陶瓷在唐代陶藝上的地位** 唐代陶瓷承前啓後，在中國陶瓷史上佔有重要關鍵。當時國力雄厚，工業發達。陶藝的演進可分為主流及旁支兩派。主流是日用器皿的改良，由青釉炆器，進而完成白瓷的製造。旁支是明器的發展，造成三彩瓦器的最高峯。

中國瓦器掛釉始於戰國，盛於兩漢。這類彩釉以鉛為熔劑，火候低，質地不堅，故稱為軟釉瓦器。顏色以綠為主，間有褐紅及朱黃等色。唐時王公百官競尚厚葬。陶工燒造明器以應：三彩顏色，變化多端；偶俑駝馬，雕飾如生，造成瓦器藝術的最高焦點。近年來唐墓的發掘和陶窯的調查，證明三彩明器的分佈，僅集中於中原都市區域；其盛行年代，祇限於中唐前後，凡百餘年而已。長沙僻處長江以南，其陶業始終沒有受到北方三彩的影響。

中國帶釉硬陶發明於商代，為青瓷的濫觴。這類陶釉以石灰為熔劑。石灰成份多，火候低燒成，則為陶器。石灰成份少，火候高，便燒成炆器。釉水陶土每雜鐵素，用還原焰烘燒，則成青釉；用氧化焰烘燒，便成褐釉。經周、漢兩代的不斷實驗，到了三國、兩晉，陶工才懂得怎樣掌握火候，製成各種釉彩陶炆器皿。晉人名這類日用炆器曰「瓷」。近年來晉瓷出土很多，陶瓷技術進步，可見一斑。六朝青瓷，還可分為南北兩系，各自分頭發展。當時陶工開始試造白瓷，到了隋代已相當成功。唐代陶業繼之，青瓷之外，白瓷燒製方法已達到完成階段，造成青瓷白瓷對峙局面。在這試驗的過程中，唐人還發明許多新釉彩，磷質釉及窯變的燒造也相繼完成。中國瓷業的基礎，奠定於

唐，是無可疑的。

唐人盛稱越州青瓷、邢州白瓷和饒州的青白瓷。最近的調查證明各省陶窯對於這些新的進展，都能紛紛響應，各自分別就地實驗燒造，出品質料不一，但演進的途徑，卻能一貫，成為陶瓷演進的主流。長沙唐窯的發展，正是個顯著的例子。銅官鎮及湘陰兩唐窯，原以燒造青瓷為主，出品可與越器相抗衡。白瓷及青白瓷之外，還試造雙唐鈞，形形式式，不一而足。銅官鎮最傑出的試驗是釉裏彩繪。淺釉下施繪各樣紋飾：幾何圖案，布局嚴謹；花卉鳥獸，姿態生動；篆楷行書，筆調雅逸；都是顯著的創舉，開後世釉裏彩繪的先河。其貢獻於中國瓷器的演進，實不容忽視的。銅官鎮陶家自稱「天下有名」、「天下第一」。這雖為廣告宣傳，但是事實證明，有前進的技術為後盾，這樣誇張不是沒有所自的。